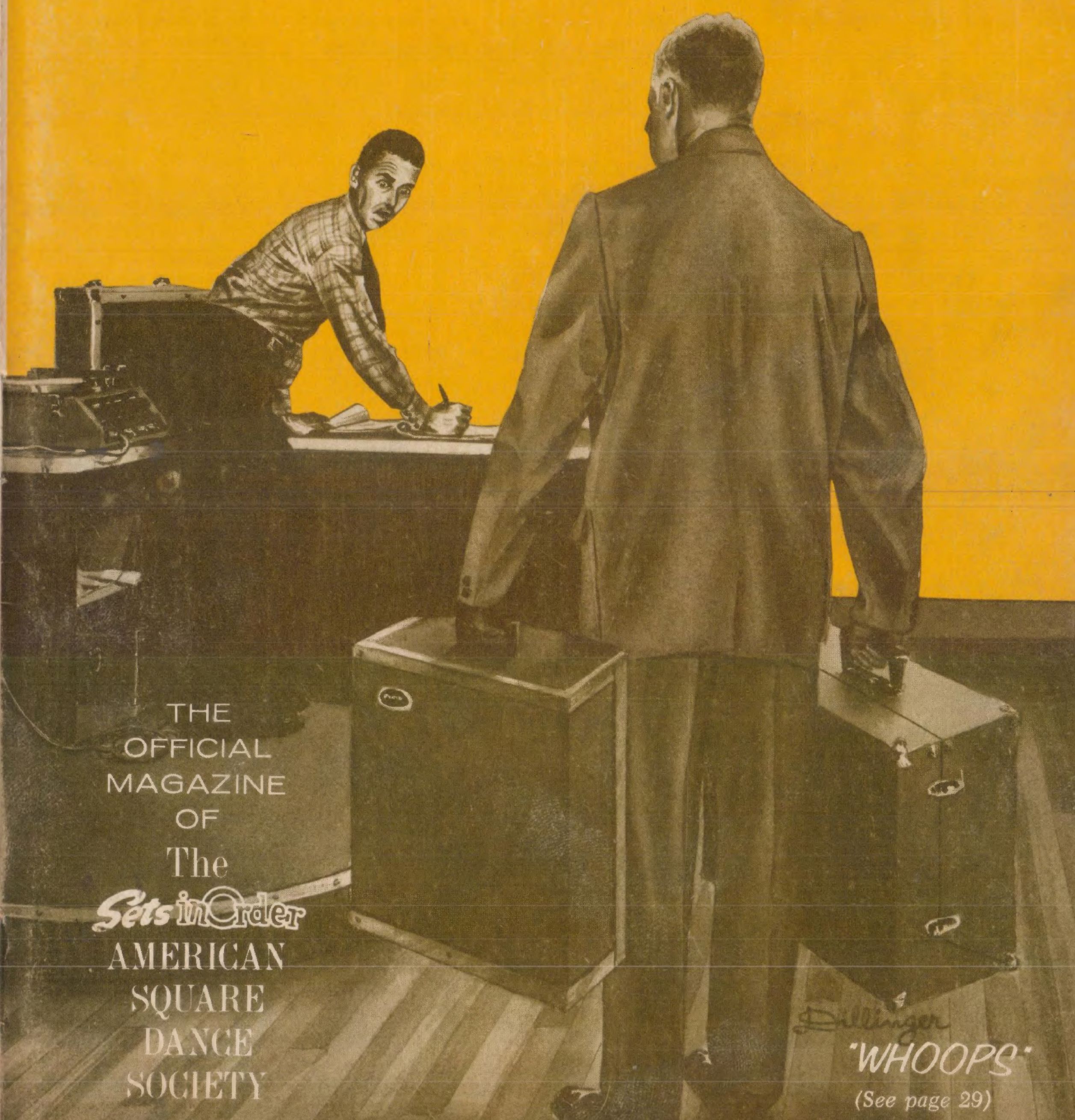


SQUARE DANCING

APRIL, 1971

50¢ PER COPY



THE
OFFICIAL
MAGAZINE
OF
The
Sets in Order
AMERICAN
SQUARE
DANCE
SOCIETY

Dallinger
"WHOOOPS"
(See page 29)



July 25-30, 1971 marks Summer Asilomar's 20th Anniversary

It all started in July 1951. Since that initial event there have been 54 Asilomar vacations, sponsored by Sets in Order — and the American Square Dance Society.

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*Note: If you've been to a recent
Asilomar you'll automatically re-
ceive your brochure.*

The
SMITHS
NITA and
MANNING

"Rounds"



from the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

On December 29th, 1970, the Grand Squares of Pennsauken, N.J. held a special dance to honor our member, Mr. Lou Cohen on his 90th birthday . . . Lou showed us his advance copy of SQUARE DANCING, in which he was featured. It was read to the members who cheered loudly.

You know, in honoring Lou it suddenly became apparent that we were honoring, not the "Oldest" Square Dancer in Delaware Valley, or New Jersey, or the United States. We have in our club the Oldest Square Dancer in the world. . . .

Lou has become sort of a legend in Grand Squares, especially to the male members, who hope they can be half the man he is when they become 65 years old, not ninety.

Thanks for your recognition of our Lou.

Frank Seidelmann
Cherry Hill, New Jersey

SQUARE DANCING In This Issue

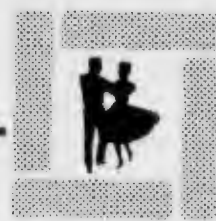
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Dear Editor:

We, the Hakata Hoedowners, would like to give special thanks to Sam and Sandi Kemp for starting and organizing the Hoedowners. They had no caller, very little square dance
(Please turn to page 64)

SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



VOL. XXIII - NO. 4

Printed in U.S.A.

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**Membership \$5.00 per year includes
12 issues of the Official Magazine.**

PLEASE NOTE: Allow at least six weeks' notice on changes of address and be sure to give the old address as well as the new one.

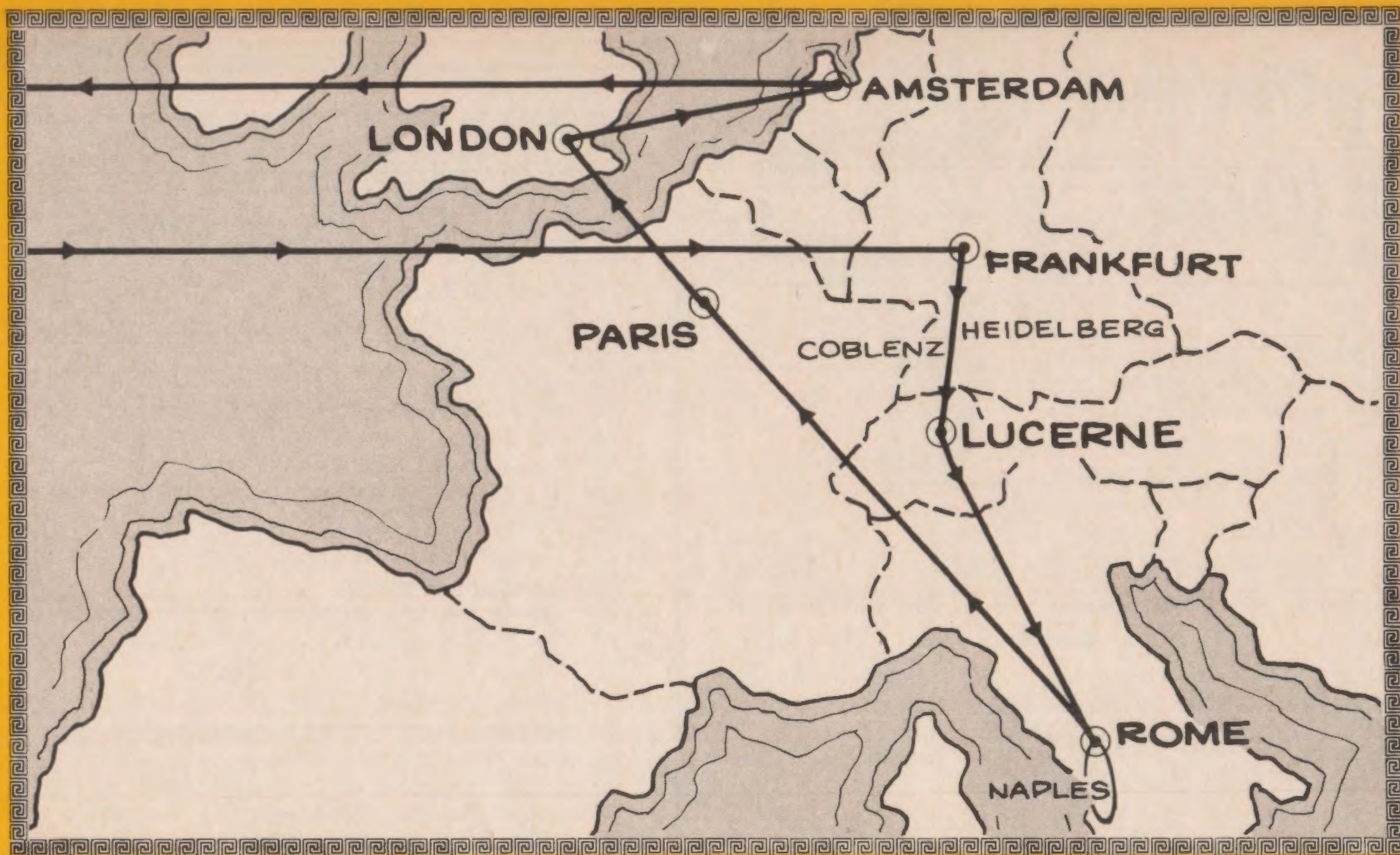
Published monthly for and by Square Dancers and for the general enjoyment of all.

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RED HOT

Line

CALLERS IN THE NEWS: While on a recent tour Ed Gilmore was hospitalized in Hibbing, Minnesota, where he underwent surgery. His many friends will be pleased to know that Ed has returned home where he is now convalescing. Get well messages are being received by Ed at 11473 Pendleton Avenue, Yucaipa, Calif. 92399....Johnny LeClair has been named resident caller for the Travel Trailer Village in Mesa, Arizona. (See SQUARE DANCING, Feb. '71, page 8). Johnny and Marjorie will conduct daytime classes in square and round dancing as well as open evening dances during the week. They will reside in Arizona six months each year and Johnny will continue to tour on weekends.

HIGH HONOR AWARDED OLD TIME CALLER: Bud Brown of Arizona, and his former history student, Mrs. Joan Ganz Cooney have just been named recipients of the 1971 Golden Key Awards by six sponsoring education organizations. Mrs. Cooney is the producer of T.V.'s Sesame Street program for children, and Bud Brown was singled out as the school teacher who contributed most to her development. Brown and his wife, Isabelle operated "Bud Brown's Barn", a haven for square dancers in Phoenix during the late 40's and early 50's, including as part of the program one night stand dances for visiting groups holding conventions in the city.

THE FARWEST RETURNS: After an absence of seven years, the Farwest Square Dance Convention is back on the scene. Slated for July 13-15, 1972, it will be held at the Portland, Ore. Memorial Coliseum.

FLASHES FROM THE NATIONAL: Two luxury hotels located in the heart of the French Quarter are guaranteeing a flat rate of \$29.50 per day to convention-goers for the duration of the convention. This rate applies only to new registrants....The latest count shows upwards of 8,500 dancers registered for New Orleans. (Our guestimate of 9,284 still stands.)

MISCELLANEOUS: Word has it that Cal Golden will soon be releasing his first recording on his own label...A new publication, Canadian Dancers News, has made its debut.....Newcomb Audio Products of Sylmar, Calif., in spite of severe earthquake damage, has returned to production. Hard work and much determination made possible the speedy recovery.

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A Dance Named Charlie

by Bob Cook
Boulder, Colorado

THAT HAD TO BE THE GREATEST DANCE of my forty and more years of dancing. Not because of the dancing, which was much as I had seen it before, but because so many improbable things happened in one evening, and so spectacularly, that people have accused me of making it all up. But everything I tell about it is true, and there was probably a lot more to it that I never knew about.

I was spending the summer at my grandfather's ranch some seventy-odd miles east of Pikes Peak, out on the high plains of Colorado. It was 1927. I was four years old, and so was considered old enough to be taken to the

weekly dance at the old schoolhouse 22 miles from our place. It was a typical white frame building, with a short belltower, a floor three feet above the prairie, and room enough—if tables and benches were piled outside—for eight or ten sets of dancers.

The dancers were a typical Colorado prairie crowd: ranchers, farmers, hired hands who were usually both cowboys and plough-boys, teenagers, a few dudes from town, someone's visiting relatives from Texas, seemingly numberless kids of all ages. The women wore mostly housedresses, some of the older ones wearing floor-length skirts. The men wore

Free-for-All with bob osgood

Every now and again we'll get an angry letter from some reader concerning the "poor representation" square dancing has received in a period western film or T.V. show. While we sympathize, the truth of the matter is that square dancing has not always been as it is today — enjoyed in modern hotels, convention centers, and church facilities. If anything, the square dancing that took place during the period of a hundred years or so before World War II was often far rougher and "wilder" than most history books and Hollywood productions have depicted. Bob Cook, an avid square dancer who has bridged the period back to the time before modern P.A. systems, scratches his memory a bit and comes up with this contrasting account of "how it was" in the early days.

clean overalls or pants, white or blue shirts. Their hair was slicked back, most often parted in the middle unless worn in one of those ridiculous high-clipped male haircuts so popular in the Twenties. No neckties; no boots that I can recall (but then, our cowboys wore brogans anyway, my grandfather having the only pair of Texas boots I'd ever seen).

Old Mr. Stilwaggon did the calling and the fiddling, holding the old instrument wedged against his left hip, sawing manfully and creakingly as he bellowed out the calls. His cross-eyed son, Will, played the guitar and comb, and sometimes added his squeaky tenor on the choruses or in a waltz quadrille. The dances were mostly old single-visitor calls, with lots of jigging and docey-does, nothing too complex but everything awfully vigorous. There were play-party games as well, and a lot of popular dances—foxtrots, an occasional Lindy Hop or Turkey Trot, a lot of see-saw one-stepping. My uncle, who was considered a bit wild anyway, contributed a classic shimmy that shocked some of the elders. There was waltzing, and a toddle, and parts of the Charleston.

Outside, hidden in someone's Model T or wagon, was always a supply of home-made beer and usually several jugs of corn whiskey which seemed to be made at just about every ranch and farm in the district, corn being a main crop. The well stood to one side of the school, its tall creaking windmill filling a large horse-tank full of rusty water, polliwogs and mud. After a dance, the men would go outside, ostensibly to cool their heads but most often to fortify themselves in the usual Saturday night manner.

Anyone who knows farming and horses always admires the Clydesdale. This huge draft animal is tractable, trainable, immensely strong, and quite intelligent. Charlie, a Clydesdale that belonged to Will Stilwaggon, was all these things except the last. Never in my life have I known such a stupid horse! Charlie, without moving, could get tangled up in his harness while he had it on. He was constantly getting mixed up with some fence and dragging it, along with a half-dozen posts, absent-mindedly along behind him until freed. He sometimes left the other horses and spent his time with the cows, following them all day and, when they filed in to be milked in the evening, following right along, full of cheer

and friendliness and probably figuring that, since his friends were doing it, he'd get in line and be milked too. He'd sometimes pause in mid-stride and stand there, thinking deeply about something or other. He was probably a reincarnated poet or philosopher.

He never seemed quite clear in his mind about the difference between a Gee and a Haw, sometimes ignoring the whole matter and proceeding in a straight line, dragging the plow or hay-rake or whatever he was pulling until he fetched up against or among a fence. Then he would stand and ponder the situation, oblivious to the strapping and cussing he was getting. He had been known to stand this way for as long as an hour before deciding on a course of action, which was generally forward again.

Mr. Stilwaggon always swore that Charlie had been kicked in the head when young, but everyone felt a great affection for him, and his stupidity was legendary all over the district. Especially after that dance, because I can report to his resounding glory that Charlie was responsible for the whole shambles.

Will had hitched Charlie to a light grain-wagon and driven him to the dance, as usual leaving him tied to a stanchion of the windmill. We never knew whether the horse heard his master singing in a particularly sour way or just decided to dance with us. But suddenly, in the middle of a square, we heard a scream from one of the women by the door and looked over to watch Charlie shoulder his way into the room, shattering one side of the door-frame with a giant haunch and then, as the wagon got hung up on the wrecked steps outside, coming to a halt and cheerfully looking at us with a friendly expression. He stamped one hoof a couple of times, and then his expression changed as that front hoof and then the other one crashed through the floor, leaving Charlie with his head down and his rump up.

There was a creaking and splintering, and his hind hooves broke through the floor too. Not only that, but the frame of the building buckled and the top of the doorway came down smartly across his rump, causing him to whistle and kick. In a few minutes the whole front of the building was wrecked, the wagon was wrecked, and so were the nerves of everyone but Charlie, who suddenly calmed down

and went into one of his thoughtful trances.

The immediate problem was tough: how do you get a meditating Clydesdale, with his front hooves buried in a half-collapsed floor and his hind quarters buried in twisted boards and rubble, back into the yard. The wrecked wagon had to be cleared away, and the broken steps, and the door-frame, and loose clapboards. Charlie wouldn't back, wouldn't lift his front hooves free and move out, but just stood there looking stoned, while a big argument broke out all about him. Will took a coal-oil lamp and crawled under the floor, keeping a sharp lookout for snakes, while the others heaved and pulled and swatted and cussed at the horse.

Charlie refused to move and my shimmying uncle, out of sheer exasperation, picked up a piece of board and began to whang the horse with it. Will crawled out, told my uncle to quit beating his horse and then hit my uncle in the eye. One of our hired hands grabbed Will and Will hit him. My uncle hit Will and then for some reason hit the cowboy, who knocked my uncle down and then slugged Mr. Stilwaggon. My father knocked the cowboy down, Mr. Stilwaggon hit my father, and soon we had a grand fight going—everyone hitting everyone else, the women standing around yelling advice or looking disapproving.

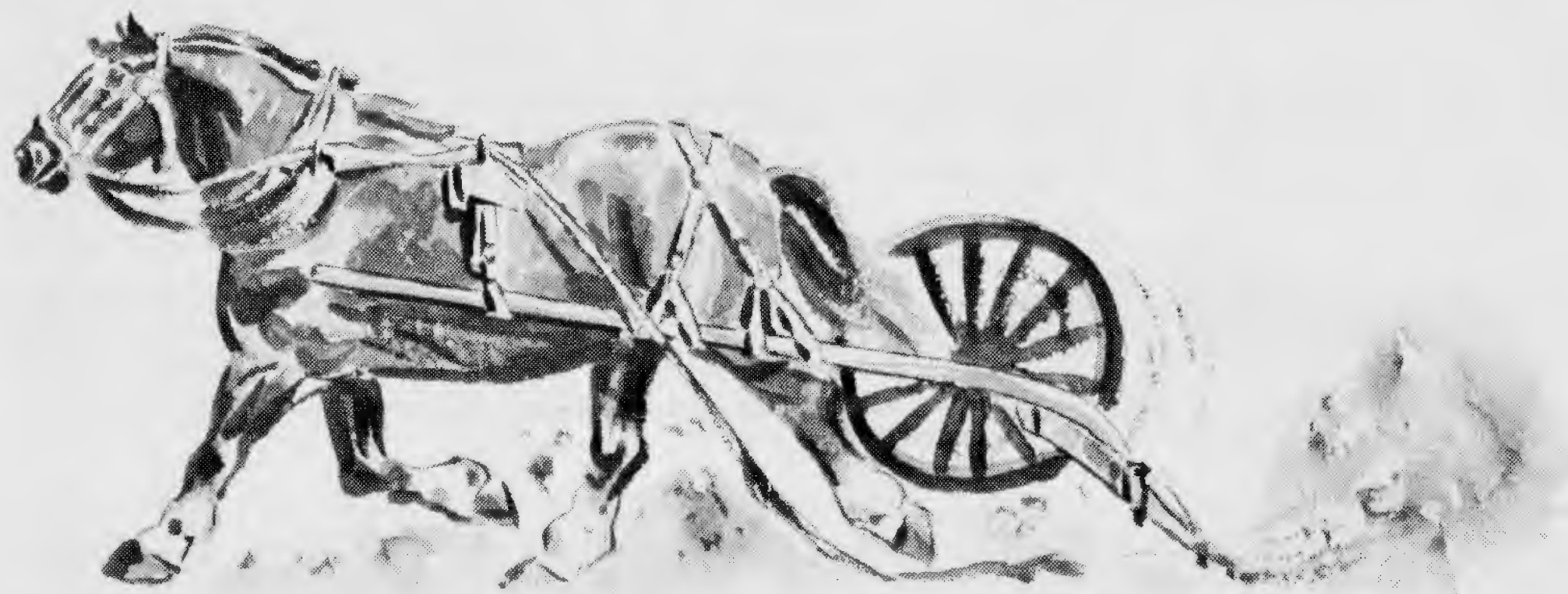
This went on for quite a time, better than any Tom Mix or Hoot Gibson picture I'd ever seen, and even a couple of the women had started slapping each other, when Charlie suddenly snorted, lifted his front hooves free and backed from the building, followed by smoke

and a dancing bit of flame. Will had left the lamp under the floor, it somehow had gotten overturned or broken, and the dry boards had caught fire.

The women and kids went out the back windows. The men stopped fighting and rushed out to the horse-tank to get water. Only a few buckets could be found, and soon the whole building was blazing merrily, a bright beacon of excitement in the midst of all those rolling prairie miles. A couple of horses in the yard stampeded. Sam Porter's Ford wouldn't start and had to be pushed away from beside the building. Charlie took a long drink of water, stared reflectively at the fire like a big-footed Nero, and then, dragging the front axle and one wheel of the wagon behind him, trotted calmly down the road for home, Will running along behind him and yelling for him to whoa.

A few of the old families, still living in the district, still remember and talk about that dance. The schoolhouse burned to the ground that night. My uncle lost a tooth and later lost another when he got into another fight with the cowboy. My father had a black eye and scorched hair, and my grandfather laughed himself into a fit of wheezing that nearly killed him.

Charlie, true to his own cockeyed nature to the very end, died a year or so later of snake-bite. Either he had lowered his head while in a thoughtful spell or else mistaken the snake for a tender morsel. Whatever it was, he's the only horse I ever heard of that died of a rattlesnake bite on the muzzle.



SQUARE DANCE

VACATIONS 1971



IT ALL BEGAN BACK IN THE MID-FORTIES when Dr. Lloyd Shaw started conducting summer institute sessions for square dance callers and teachers. Since these early sessions, the vacation square dance institute has become a byword in the activity, and many are held not only in the summer, but at various times and in some of the most spectacularly beautiful locations in Canada, the United States and in areas overseas. Some of these "camps" are for weekends, quite frequently starting on a Friday afternoon and continuing through mid-day on Sunday. Others last for a longer period of time. There are those devoted entirely to dancing, others combine dancing with typical recreational activities. Quite frequently these institutes are filled to capacity and for that reason it is well for those interested to get their applications in early to avoid being disappointed. Check the dates and the locations to see how the following line-up might work in with your vacation schedule. If any sound particularly interesting, write directly to the contact address shown asking for a brochure and information. Who knows, this may be your year to enjoy a square dance vacation.

Apr. 2-3—Square Tunes Jubilee
Gatlinburg, Tenn. Write Dubree, P.O.
Box 6195, Knoxville, Tenn. 37914

Apr. 16-18—Royal DeLuxe Weekend,
Concord Inn Garden Hotel, Concord,
Calif. Write Kiefer, 45-H Red Hill
Circle Dr., Tiburon, Calif. 94920

Apr. 20-May 1—Camp and Dance, Big
Spring Fest., Big Springs Corral. Write
Marstrand, 1907 Morrison, Big Spring,
Texas 79720

Apr. 23-25—10th Ann. Spring Fling,
Mary Sawyer Audit., LaCrosse, Wisc.
Write Elias, 5106 S. Menard Dr.,
New Berlin, Wisc. 53151

Apr. 23-25—Luray Dogwood Trail
Weekend, Mimslyn Motor Inn, Luray,
Va. Write Deck, 3817 N. Oakland St.,
Arlington, Va.

Apr. 24-May 2; May 5-9; May 16-23;
Sept. 12-19; Sept. 19-25; Sept. 26-
Oct. 3; (6 separate dance vacations)
Fontana Village, Fontana Dam, N.C.
Write Manager, Fontana Village Resort,
Fontana Dam, N.C. 28733

Apr. 20-June 6; Sept. 10-Nov. 7; (15
separate weekends)—14th Ann. Chula
Vista Resort, Wisc. Dells, Wisc. Write
Kamonski, Chula Vista Resort,
Wisconsin Dells, Wisc. 53965

May 7-9—Round Dance week-end, Del
Webb's Town House Hotel, Fresno,
Calif. Write Stapp, 3000 La Via Way,
Sacramento, Calif. 95825

May 7-9—Spring Weekend, Beech-
wood campground, Coatesville, Pa.
Write Lou Bechtel, 1203 Newton Ave.,
W. Collingwood, N.J. 08107

May 14-16—"Funtier," Cacapon Lodge,
Berkley Springs, West Va., Write
Stinchcomb, 10911 Fleetwood Dr.,
Beltsville, Md. 20705

May 14-16; June 11-13; July 1-4;
July 10-16; Aug. 7-13; Sept. 3-5;
Sept. 10-12; Oct. 22-24; (2 week
sessions and 6 weekends) Spring Gulch
Square Barn, New Holland, Pa., Write
Kaiser, 561 W. Main, New Holland,
Pa. 17557

May 21-23—Ann. Rock Springs Ranch
S/D Weekend. Write Karl Edwards,
2502 Jasu Dr., Lawrence, Ka.

May 21-23—11th Annual Timberline
Party, Mountain Lake House, Marshall
Creek, Pa. Write Hayloft, 908 - 1st
Avenue, Asbury Park, N.J. 07712

May 21-Oct. 10—Camping Squares, Pa.
and N.J. area. Write Albert Bergez,
101 Harbeson Pl., Wilmington, Del.
19804

May 22-23—16th Ann. Square Dance
Fest., Traverse City, Mich. Write
Hensel, Rte 1, Grawn, Mich. 49637

May 24-Sept. 11—Square and Round
Dancing, Round-dez-vous Lodge, Ashe-
ville, N.C. Write Infantinos, Round-
dez-vous Lodge, Rt. 7, Box 688,
Asheville, N.C. 28803

May 28-31—6th Ann. Shin-Dig,
Americana Hotel, Miami Beach, Fla.
Write Schmidt, 200 N.E. 169 St.,
North Miami Beach, Fla. 33162

- May 29-30—Memorial Day Weekend, Cherry Ridge Lake, near Carbondale, Pa. Write Ida Stinchcomb, 10911 Fleetwood Dr., Beltsville, Md. 20705
- May 29-31—8th Ann., Round-O-Rama Weekend, Shady Rest Lodge, Rhinelander, Wis. Write Elias, 5106 S. Menard Dr., New Berlin, Wis. 53151
- May 29-Oct. 11—(13 separate weekends) (13 special open dances), Cherry Ridge Campground, Honesdale, Pa. Write Hyman, Cherry Ridge Camp Grounds, RD 3, Honesdale, Pa. 18431
- May 30-June 19; Aug. 29-Oct.—(8 separate weeks, 3 weekends) Fun Valley, South Fork, Colo. Write Mack Henson, Fun Valley, South Fork, Colo. 81154
- June 4-6; Sept. 3-6; Weekends at Turkey Run State Park, Ind. Write Max Forsyth, 3201 E. Tulip, Indianapolis, Ind. 46227
- June 5-6—State Conv., Conv. Center, San Antonio, Texas. For camping info write Crisler, 266 Serenade, San Antonio, Texas 78216
- June 6-Sept. 4—(13 separate weeks) Peaceful Valley, Lyons, Colo. Write Peaceful Valley Lodge, Star Route, Lyons, Colo. 80540
- June 8-13—Ed Gilmore's Caller's College, Cleveland, Ohio. Write Gilmore, 11473 Pendleton Ave., Yucaipa, Calif. 92399
- June 11-13; Nov. 5-7; (2 separate weekends) Potawatomi Pow-Wow, Pokagon State Park, Angola, Ind. Write Peterson, 30230 Oakview, Livonia, Mich. 48154
- June 13-Aug. 28—(10 separate weeks) Rainbow Lake Lodge, Brevard, N.C. Write Schmidt, Rainbow Lake Lodge, Brevard, N.C. 28712
- June 17-19—Oregon State Sq. Dance Fest., Grants Pass, Oreg. Write Lantz, P.O. Box 573, Grants Pass, Oreg.
- June 20-27—Ed Gilmore's Caller's College, Glenwood Springs, Colo. Write Gilmore, 11473 Pendleton Ave., Yucaipa, Calif. 92399
- June 25-27—3rd Ann. Calendar Weekend. Scott's Oquaga Lake House near Deposit, N.Y. Write Johnson, 136 Seeley Ave., Syracuse, N.Y. 13205
- June 25-27—Beaux & Belles 14th Spring Weekend, Bangor Lodge, Bracebridge, Ontario, Canada. Write Jean Freeman, 452 Palmer Ave., Richmond Hill, Ontario, Canada
- June-Oct.—Kirkwood Lodge, Osage Beach, Mo. Write Square Dance Vacation Mgr., Kirkwood Lodge, Osage Beach, Mo. 65065
- July 2-5—Sugar Mill Holiday, Sugar Mill Park, Crawfordsville, Ind. Write White, 3002 Pemberly Ct., W. Lafayette, Ind. 47906
- July 3-4—Camping Weekend, Double G Ranch, McHenry, Md. Write Ida Stinchcomb, 10911 Fleetwood Dr., Beltsville, Md. 20705
- July 10-11—Camp and Dance, Chestnut Lake, Port Republic, N.J. Write Ida Stinchcomb, 10911 Fleetwood Dr., Beltsville, Md. 20705
- July 16-18; July 23-25—Weekends, The Shades Campers, Shakes State Park, Ind. Write Max Forsyth, 3201 E. Tulip, Indianapolis, Ind. 46227
- July 18-Aug. 14—(4 separate weeks) 24th Ann. Rocky Mountain Square Dance Camp. Write Kermiet, Rte. 5, Golden, Colo. 84041
- July 25-30—Square Dancing Asilomar, Plus Caller's Course, Pacific Grove, Calif. Write Square Dancing, 462 No. Robertson Blvd., Los Angeles, Calif. 90048
- Aug. 9-14—18th Ann. B.C. Square Dance Jamboree, Penticton, B.C., Canada. Write Box 66, Penticton, B.C., Canada
- Aug. 13-15 and Aug. 15-20—Squaw Valley. Write Bob Page, 31855 Veril Way, Hayward, Calif. 94544
- Aug. 13-15—Weekend in Paradise, Atwood Lake, Dellroy, Ohio. Write Dedo, 2505 Tonawanda Creek Rd., No. Tonawanda, N.Y. 14120
- Aug. 13-15—Dance-O-Rama Caller's Clinic and Dancers Vacation, Hotel Pathfinder, Fremont, Nebr. Write Bausch, Box 35, Leigh, Nebr. 68643
- Aug. 14-15—13th Ann. Aug. Weekend, Ruidoso Downs, N.M. Write Cooper, 321 Sunland Dr., Clovis, N.M. 88101
- Aug. 14-15—Weekend Cherry Ridge Lake, near Carbondale, Pa. Write Ida Stinchcomb, 10911 Fleetwood Dr., Beltsville, Md. 20705
- Aug. 27-29—Square-A-Cade Weekend at Waldenwoods near Hartland, Mich. Write Perry, 1817 N. Ballenger, Flint, Mich. 48504
- Aug. 28-Sept. 6—Square Dance Fiesta Papoose Pond, Cottage and Camping area, No. Waterford, Maine, choice of week, weekend or entire 10 days. Write Papoose Pond, Rte 118, No. Waterford, Me.
- Aug. 29-Sept. 4—2nd Ann. Fall Square Dance Round-up, Peaceful Valley Lodge, Lyons, Colo. Write Peaceful Valley Lodge, Star Route, Lyons, Colo. 80540
- Sept. 3-6—Campstitute, Chestnut Lake Campground, N.J., Write Brundage, 83 Michael Rd., Stamford, Conn. 06903
- Sept. 4-6—11th Ann. TMFM Square and Round Weekend, Shady Rest Lodge, Rhinelander, Wis. Write Elias, 5106 S. Menard Dr., New Berlin, Wis. 53151
- Sept. 10-12—2nd Ann. Hodag Square and Round Weekend, Shady Rest Lodge, Rhinelander, Wis. Write Elias, 5106 S. Menard Dr., New Berlin, Wis. 53151
- Sept. 10-12—Towne House Holiday. Towne House Hotel, Fresno, Calif., Write Stapp, 3000 La Via Way, Sacramento, Calif. 95825
- Sept. 20-26—Fall Rebel Roundup Fontana Village Resort, Fontana Dam, N.C., Write Fontana Village Resort, Fontana Dam, N.C. 28733
- Sept. 25-26—Weekend Beach Ball, Indiana Beach, Monticello, Ind., Write Max Forsyth, 3201 E. Tulip, Indianapolis, Ind. 46227
- Sept. 25-Oct. 2—3rd Annual Septemberfest, Kentucky Dam Village State Park, Gilbertsville, Ky., Write Earl Forsee, P.O. Box 576, Murray, Ky. 42071
- Oct. 8-10—Dias de Danzas, Hilton Inn, on Mission Bay, San Diego, Calif. Write Dias de Danzas, P.O. Box 418, Santa Barbara, Calif. 93102
- Nov. 5-7—Potawatomi Pow Wow Weekend, Pokagon State Park Ind., Write Max Forsyth, 3201 E. Tulip, Indianapolis, Ind. 46227
- Nov. 25-28—Thanksgiving Weekend, Dennis Hotel, Atlantic City, N.Y. Write Brundage, 83 Michael Rd., Stamford, Conn. 06903
- Nov. 26-28—Thanksgiving Weekend, "Bull Roast," Granite Hill Family Campground, Gettysburg, Pa., Write Ida Stinchcomb, 10911 Fleetwood Dr., Beltsville, Md. 20705
- Dec. 27-Jan. 3—Lincoln College Ann. Summer Camp, Christchurch, N.Z. Write Art Shepherd, P.O. Box 15045, Aranui, Christchurch 6, N.Z.



It's time to start planning for SQUARE DANCE WEEK - 1971 -

IT MAY SEEM A LONG WAY to September 20th and the beginning of Square Dance Week 1971, but actually "D" day will be here before you realize it and if you haven't already started your groundwork planning now is a good time to begin.

First of all, it's well to realize that the intent of Square Dance Week is not only to bring people into new classes. It's to inform the community what contemporary square dancing is all about. Who knows, perhaps there are many people in your area who are responsible for the facilities you use with your square dance clubs who know little or nothing about the activity as it is today. Responsible people in the various media of newspapers, radio and television right there in your home town may still think of square dancing as a ruckus fad and may be completely won over

to the activity when they see what square dancing is and who it is that is doing the dancing. So, treating Square Dance Week as an opportunity to "introduce" your hobby to your neighbors, you might start by thinking in terms of *what* you're going to do and then *how* you're going to do it. If you're thinking of inviting non-dancers to visit your square dance club then this has to be planned carefully with an idea of getting invitations out to the people who might be interested. If you would like to present a demonstration square on television it's time to start the groundwork planning because schedules are often filled long in advance.

Last year many groups discovered that the churches in their area provided an excellent opportunity for square dance exposure. Perhaps you might include in your planning a

SQUARE DANCE WEEK — MID-SEPTEMBER, 1971

It was with no little amazement that we witnessed 30 states and provinces coordinate their dates for a synchronized Square Dance Week last year. Indications are that even more areas will help celebrate an official week in 1971. However, we imagine it will be several seasons before all areas adopt the same date. When you have so many variable conditions and situations to contend with from one section of the square dance world to another, and when many individuals and committees are involved in agreeing upon a date, the task might seem to be "impossible," except that those involved are unselfish, dedicated square dancers — well familiar with the cooperative spirit of give-and-take.

In moving closer to the goal of eventual complete coordination, it is apparent that this year some areas will be celebrating the second week in September and others the third. Some will start their observance on a Sunday — others on a Monday. Basically the whole thing seems to fit into a two-week mid-September period. (The total two weeks from Sunday, September 12 through Sunday, September 26 covers it.) We are not now, and never will be, in competition with any area associations and although we are recommending one set of dates, we support any dates an association may select as being best for them. Next month we will offer poster and bumper strip designs for use by any group — without charge. Our one hope is to bring this event one step closer to an ultimate, unanimous choice.

letter-writing campaign to the various church leaders. As a beginning:

Dear Reverend Sykes:

Next September, just about the time folks have returned from vacation, we and all the square dancers in this area are joining with square dancers throughout the world in observing Square Dance Week.

This wonderfully wholesome activity which is built upon the principles of fellowship might have something of interest to offer you and your congregation. We would enjoy putting on a square dance party for you in your recreation hall and bringing a demonstration of gaily costumed happy square dancers to add to the evening's fun.

We would like an opportunity to meet with you at your convenience to explain our program and to see if something of this nature might fit into your schedule. Incidentally, Square Dance Week is from September 20 through 26, 1971.

Sincere regards,

A General Information Flier

A brainstorming session with members of your group may bring to light many opportunities to put square dancing "in the public eye." A nicely prepared letter or flier directed to businessmen, particularly managers of department stores, grocery stores with large parking lots, radio stations, service clubs, PTA's, veterans institutions, etc. could bring in a stream of requests. You might think in terms of something of this nature.

In Observance of Square Dance Week September 20-26, 1971

The square dancers of this area invite you (your organization) to share in the fun afforded by this great activity. During this week in the fall, square dancers everywhere will be making an effort to familiarize their neighbors with the many wonderful features of their hobby. Perhaps you may have an opportunity to include an observation of square dancing during official Square Dance Week. Here are some of the ways that we can help.

Our speaker's bureau: A number of the members of this community who are also square dancers would be happy to tell the

members of your organization something about this activity, its history, color and background. Few people realize that more than six million square dancers are active in the world today, this includes all of the United States, all Canadian provinces and more than 50 countries overseas.

Provide a demonstration group: A square (eight people) of costumed square dancers will be pleased to present a demonstration of their activity at one of your meetings. They say actions speak louder than words, and we know that the combination of modern square dance music and a few dances by experienced dancers will provide a fun program for you.

A party evening: Square dancing is easy, and some of the fine callers in this area are available to put on an entertaining square dance evening designed especially for those who have never tried it in the past. We'll help you plan your evening and it can be held in your facilities or in one of ours.

Open house: During Square Dance Week the many square dance clubs in this area invite the members of your organization to visit one of their clubs and to see what square dancing is all about.

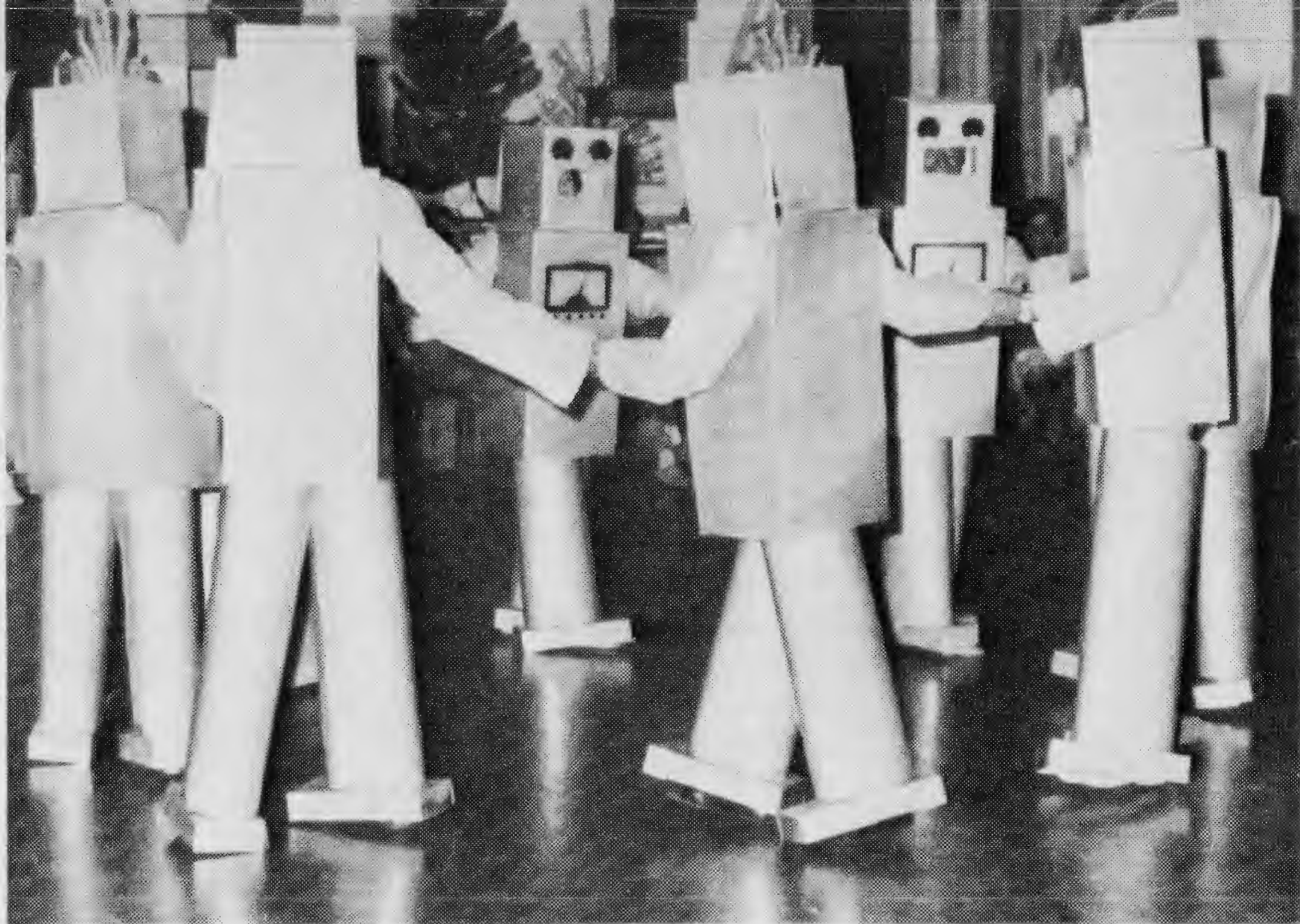
These are just a few of the services that we have in store as part of our big celebration. Won't you join us in the fun? A call to one of our members listed below will bring an answer to any of your questions. We'd be very happy to meet with you and discuss the possibilities of planning a square dance observance during Square Dance Week next fall.

While it's still too early to do much in the way of sending out releases to the newspaper, and radio and television, it's an excellent time to start planning your articles and to set a schedule of releases going to the various media. We'll devote more space to this in coming issues.

Now is the time to approach city and state officials for their proclamation of Square Dance Week. As a suggestion for the type of letter to write may we refer you to SQUARE DANCING Magazine, April 1970, page 11. Anyone not having that issue may write us for a photo copy.

The SQUAREDANCE PICTURE

The world of square dancing provides a kaleidoscope of unusual and colorful views. Here are some of the square dancing events that make pictorial history.



WHAT IS IT? Men from outer space? Actually the dancing robots (above) made up the entertainment for a recent dance evening of the Hillsborough Square Dance Club in Auckland, New Zealand. The only way to tell the boys from the girls is the fancy eyelashes on the faces of the female robots.

Stop-action photography caught the flipping skirts (below) at a recent dance held in Newport News, Virginia and sponsored by the Pen-

insula Square and Round Dance Association.

The Governor's square dance inaugural ball held January 19, 1971 in Austin, Texas featured (at the right above) Max Henson master of ceremonies, Miss Winter, John and Wanda Winter, round dance leaders, Gary and Cecilia Shoemake and Neeca and Marshall Flippo, callers for the evening. The dancers (below right), 200 squares of them, filled Gregory Gym for the gala event.





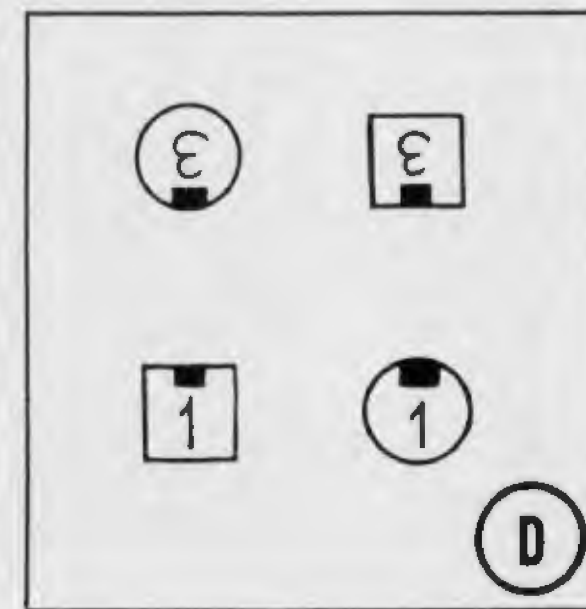
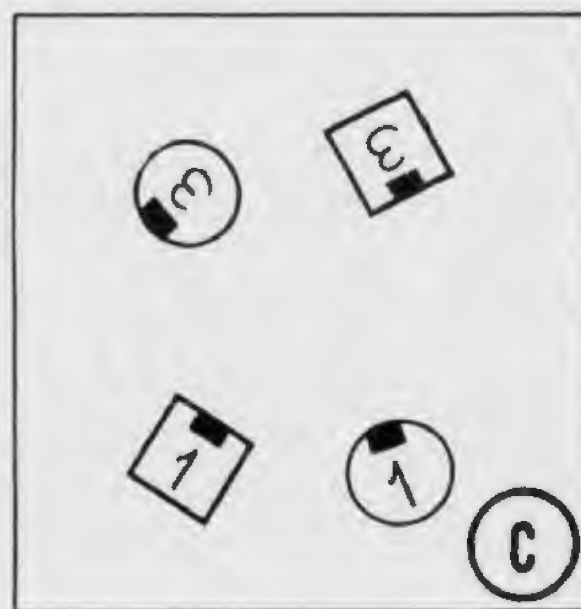
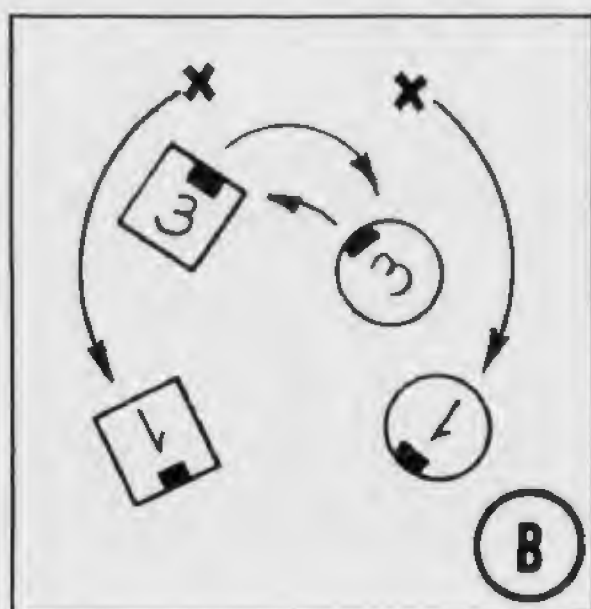
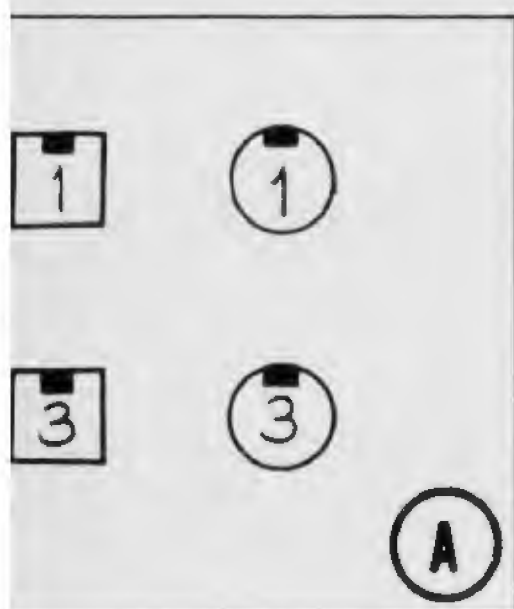
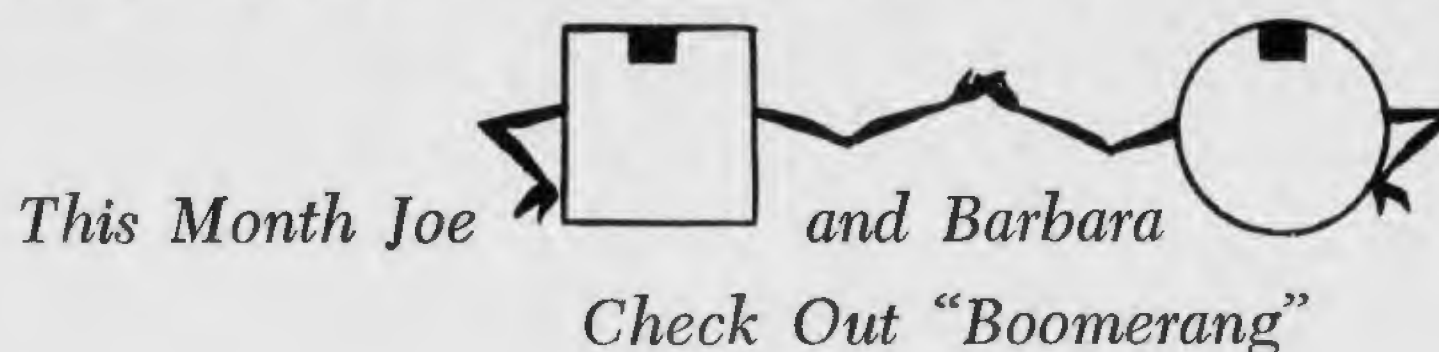


DANCER
MODULE

a feature for dancers

(and for callers, too*)

TAKE A GOOD LOOK



JOE: We don't know about you, but Barbara and I sometimes meet our Waterloo when it comes to look-alike figures. Not necessarily patterns that "sound alike" but ones that have a similarity that proves confusing.

BARBARA: What Joe's referring to this month I'm sure, is how we recently have confused Boomerang with Substitute.

JOE: That's right, we know that in Substitute where one couple is behind the other and all four dancers are facing in the same direction (A) the couple in front makes an arch and backs over the trailing couple who move forward ducking under the arch, with the end result that the two couples, without changing facing direction, have simply exchanged places.

BARBARA: Now the end result in Boomerang is that while the pattern starts the same way—with one couple standing behind the other (A) it ends with the two couples facing each other (D).

JOE: The pattern starts with the leading couples rolling away from each other (the man

turning left, the lady turning right) and moving back around the couple who was previously behind them. At the same time the trailing couple moves forward and does a partner trade (B) so that as the movement nears completion (C) our number one couple will not have changed its facing direction, although it will have traded places with couple number three. Couple number three, on the other hand, in addition to changing places will have changed its facing direction (D).

BARBARA: Neither Joe nor I enjoy making a close-order-drill out of our dancing and we find that to do this movement smoothly (and without taking into consideration any blending with movements before or after) it takes eight steps from beginning to end, and if it comes right down to preferences, even though the end results are not the same, I think we enjoy the smoothness of Boomerang more than we do the hair-mussing problems of Substitute.

***Callers:** You'll find some special drill material on Boomerang on page 43 of the Workshop section in this issue.

The Dancers

Walkthru

That Spring Theme

LAST APRIL, Elma Davis, of Pacific Grove, California, decorated a club dance for a Tiptoe thru the Tulips theme. Being a very clever gal with sewing, she has lots of odds and ends of left-over material, and she put these to good use.

To start with she made many, many cardboard tulip patterns, ranging in size from 5" to 7". She laid these out on the pieces of material she had and drew around them. The fabric was then cut and attached to the cardboard backing with Elmer's Glue. Whenever any material was too thin to be effective, she simply added a second layer of a different fabric which, in itself, created a marvelous effect.

Brightly-colored flex straws were used as stems and were attached at the back of each tulip with double-faced tape. The flexible end of each straw was placed at the top near the tulip so the flowers could bend and sway.

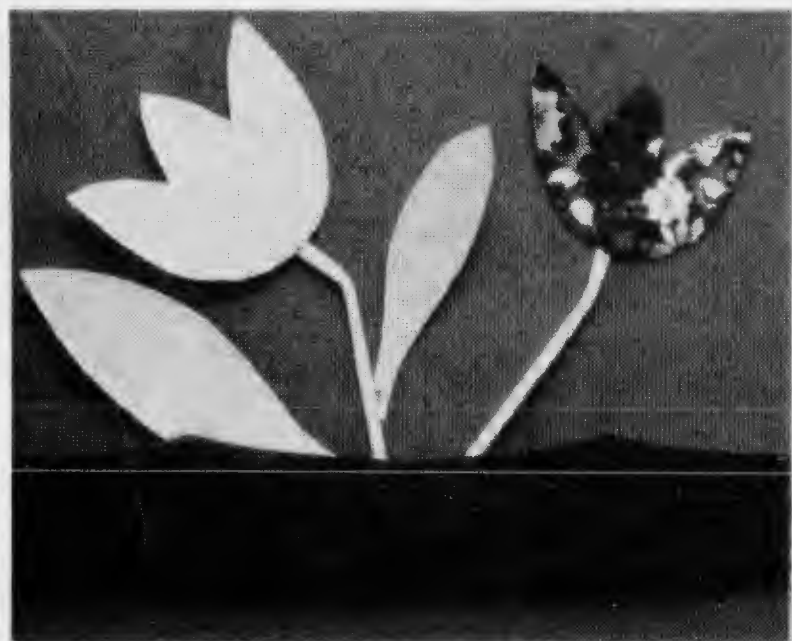
Two shapes of leaves were cut from cardboard and then from various shades of green fabric and were added to each flower.

When it came to decorating the hall, Elma took green crepe paper, and cut three-inch strips on a slight slant so when the strips were unfolded the paper undulated. This "grass" was fastened around all four walls of the

dance hall, just above the bench level. Tulips were attached every few inches. Both the crepe-paper grass and the tulips were fastened with double-faced tape so that the painted wall surface was not damaged.

The tulip theme was repeated with a fabric-floral arrangement on the table at the entrance to the hall.

Dancers who attended the event reported the hall looked like a holiday in Holland, and needless to say, the club really tiptoed "up a storm" that night.



BADGE OF THE MONTH



What could be more appropriate to this time of year than a club called The Easter Daisies? Following this spring-time theme, the club badge features a large white daisy extending above the top edge.

Some five years ago, a group of square dancers in Cumberland, Maryland, decided they wanted a firm foundation in round dance basics. Answering the call were Irv and Betty Easterday who drove 65 miles each way on a weekly basis to meet the dancers' need. In appreciation the group named themselves after their teachers.

A very happy Easter-day to all!

A Perfect Date

RECENTLY WE RECEIVED a dating computer form and with our curiosity, after reading it over, decided to check out several other similar personal rating sheets. These were not necessarily to match up partners for marriage, but rather to come up with compatible individuals for a date with each other. As we read thru the various statistics a person was required to fill out, we suddenly became acutely aware of how opposite square dancing is.

But first let us list just a few of the points a person had to answer:

1. The age of your date should be . . . and this extended in five-year blocks from five years younger to 20 years older.

2. The height of your date should be . . . Men were asked to list how much shorter they wished a girl, while women were asked to list how much taller they wished a man.

3. The weight of your date should be . . .

4. His (her) religion should be . . .

5. His (her) education should include . . . and so on. The last computer sheet we checked actually had some 79 questions to answer.

What a difference to enjoying an evening of square dancing! In thinking back to the last club dance we attended, and taking a look at the basic five questions above, we would have to answer them as follows:

1. The age of my partners ranged from more than five years younger to more than 20 years older.

2 & 3. The height and weight of my partners again ran the gamut from shorter than myself to considerably taller, from slender to slightly stout.

4 & 5. Except for a very few individuals, I doubt if we know what religion the people belong to and certainly know even less of their educational background. But it doesn't seem to matter.

What then makes a dancing partner important in square dancing? Perhaps lots of things.

Here's just a few that come to mind. Can he hold up his part of the square? Does he enjoy dancing and show it? Does he make me feel like he enjoyed dancing with me? Is he happy? Is he courteous? Is he personally fastidious in his grooming? Does he swing well? Does he like the club and the people in it?

Looking back, not one item had anything to do with how our partners looked, what their background was, or even what their present-day occupation is—except where that occupation involves the avocation of square dancing.

So down with computer guides and up with more happy, wonderful, all types and shapes of people to fill the squares!

ANSWERS TO LAST MONTH'S SLURVIAN TRANSLATIONS

1. Rock-a-by baby on the tree top.
2. Turn about is fair play.
3. Rolling stone gathers no moss.
4. Sing a song of six pence.
5. London bridge is falling down.
6. Time and tide waits for no man.
7. Put two and two together.
8. Mighty oaks from little acorns grow.
9. I pledge allegiance to the flag.
10. If at first you don't succeed try again.
11. The early bird catches the worm.
12. Better late than never.
13. All's well that ends well.
14. A penny saved is a penny earned.
15. That's the way the ball bounces.
16. In God we trust.
17. Keep a stiff upper lip.
18. There's no fool like an old fool.
19. Old King Cole was a merry old soul.
20. Always be polite.
21. Rome wasn't built in a day.
22. Roses are red and violets are blue.
23. Half a loaf is better than none.

A controversy over an Award

Bob Fulkerson, member of the Domino Square Dance Club of Westchester, California, writing in their monthly news sheet, the Domino Dateline of January 1971, has proposed for his club an award of merit, which he says (and he expected it) is turning out to be a bit controversial.

Separating the idea from the club on hand, you may be interested to read about it and see how as is or with some changes, it might or might not, fit into your club scheme.

Bob's thinking behind the proposal is "to have a recognition entirely divorced from the usual 'honorary' and 'charity-in-the-name-of' type of thing. This award is to pay tribute to the couples who have been and are the backbone of the club, and to reward them in a way that furthers the cause and knowledge of square dancing among Dominoes."

Here is his proposal:

Definition: An award be created and perpetuated recognizing a couple for their long-time service to the club. The award shall be known as the Domino Doers award.

Description: There shall be a permanent plaque belonging to the club with places for names and dates of each award. A small memento trophy or plaque shall be given to each couple for their own. In addition to the memento, the chosen couple shall receive paid admission for two to the Square Dance Weekend at Asilomar, plus \$50.00 cash for miscellaneous expenses on the trip. If the couple does not choose to go to Asilomar, the awards remain unchanged, but no alternate use of the money is allowed. Unused award money stays in the treasury and remains a part of the general fund.

This award is to be made once a year. The award can be made to a couple only once.

Eligibility: Any couples who have been paid-

up members of the Dominoes for six consecutive six-month intervals preceding the nomination are eligible.

Method of Selection: Nominations may be made by any member attending the first regular board meeting after the Installation in August. No seconding or discussion is permitted. Eligible voters are all current board members present; one vote per person. Any campaigning done to and reported to any board member within three months prior to the meeting or at the meeting shall result in a disqualification of the names campaigned, for that particular year's voting.

Method of Balloting: Voting is by written secret ballot. Majority vote prevails. If no majority, the two highest (and ties) are run off.

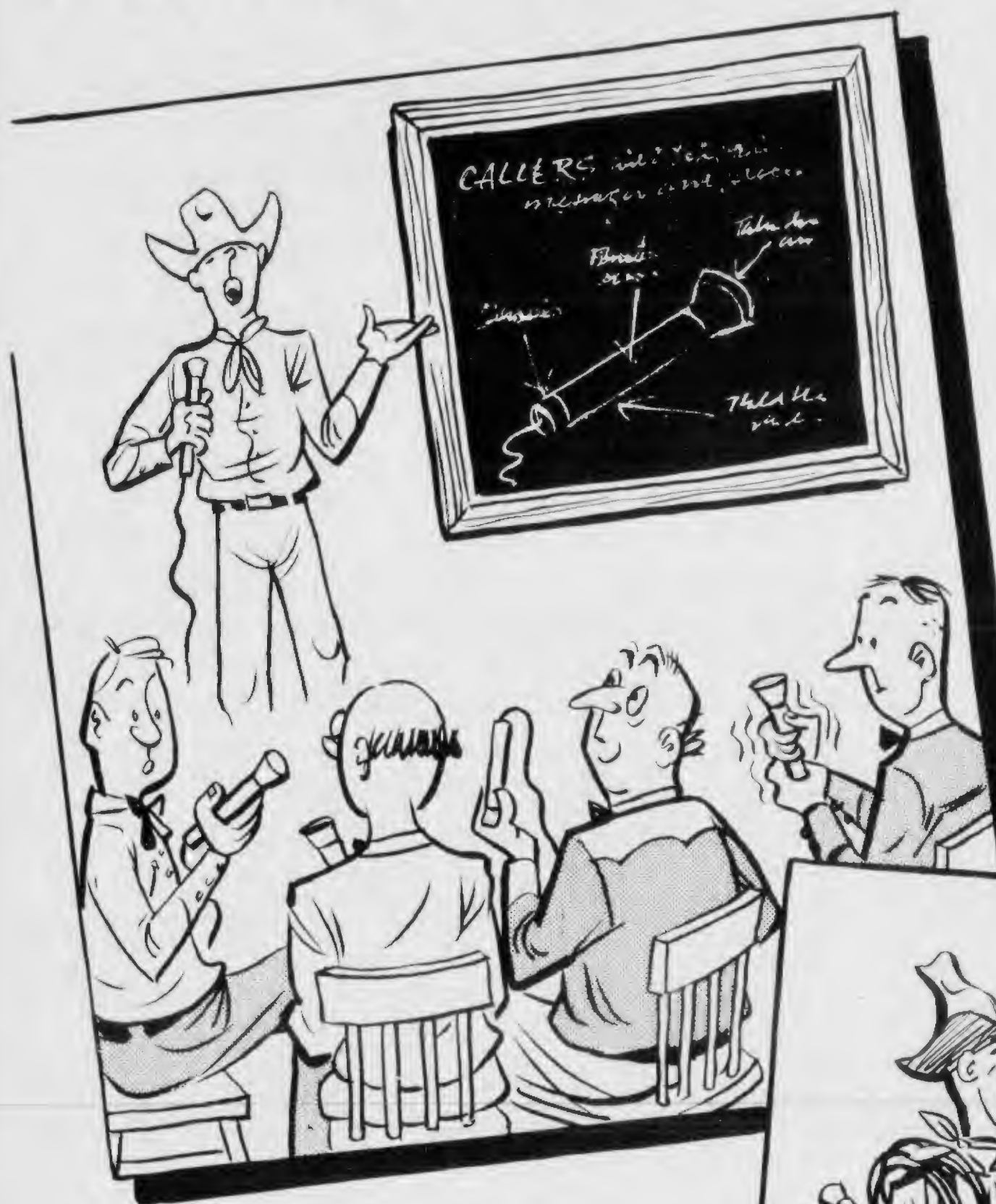
Financial Protection: The award is to be skipped whenever the total cash assets of the club are less than \$500.00 on August 1st.

INFORMATIVE BROCHURE

The Palomar Square Dance Association in Southern California has put out an easily mailable, three-fold brochure which gives a history of the association and its purpose. Member-clubs and their dance-nights are listed, with telephone numbers to call for further information. Andy and Lillian Andrews, last year's association presidents, were responsible for putting out this useful brochure.



SQUARE DANCE DIARY by a square dancer



Square dancing is a drama constantly being played on the stages of square dance clubs throughout the world. Each act is a slice of square dance life that may be reflected in your household as well as in the household of all square dancers. This month let's take a candid look at

THE CALLER'S SCHOOL

"ALL RIGHT, ALL TOGETHER NOW ... TESTING ONE, TWO, THREE, FOUR ... ONE MORE COUPLE OVER THERE ..."

"... WITH A LITTLE PRACTICE YOU CAN GET IT **ALL** IN ONE LOAD"

THANKS TO

Herb Sanders
Dallas, Texas

We invite you to send in your suggestion for a scene in the Square Dance Diary.



A Guide to Better Dancing

QUITE FREQUENTLY A PERSON WILL SAY that a Slide Thru is simply a Star Thru without hands. This is, of course, misleading. Under conditions where one man and one lady face each other, the end result would be the same whether they were to do a Star Thru or a Slide Thru. However, this is where the possibilities for Star Thru end. The Slide Thru on the other hand is built on flexibility. Because no hands are used, two facing men may Slide Thru, or two facing ladies may become involved in the movement. Here, as a reminder, is the definition:

Slide Thru: *Two facing dancers will move past each other and pass right shoulders. Each will then immediately turn one quarter. The man always turns right and the lady always turns left.*

This facing direction is all-important. This is one movement where "a man is *always* a man and a lady is *always* a lady." There is no Arky situation where a man does the lady's part or vice versa.

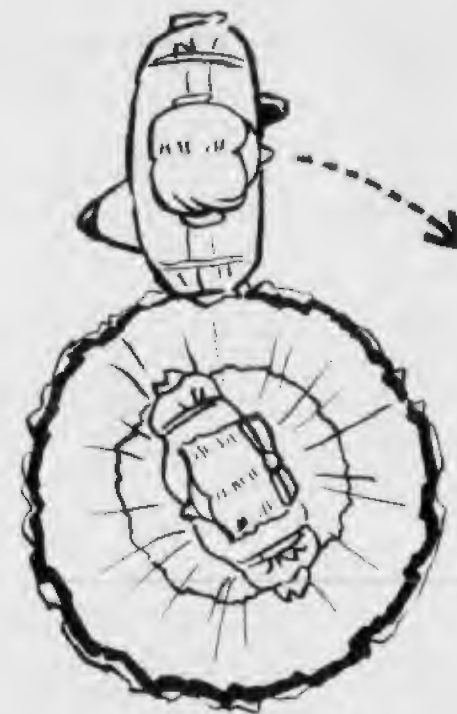
Here again, dancing *with* the music is necessary for a comfortable completion of the maneuver. Taking one step for each beat of the music, avoiding quick spins or awkward turns, the movement takes four steps.

DRILL MATERIAL: Try this movement under different circumstances with two facing couples. First do it with a regular set-up, each lady on her partner's right side. Next try it with one of the two couples in half sashayed position so that two men are facing and two ladies are facing. Next try it with both facing

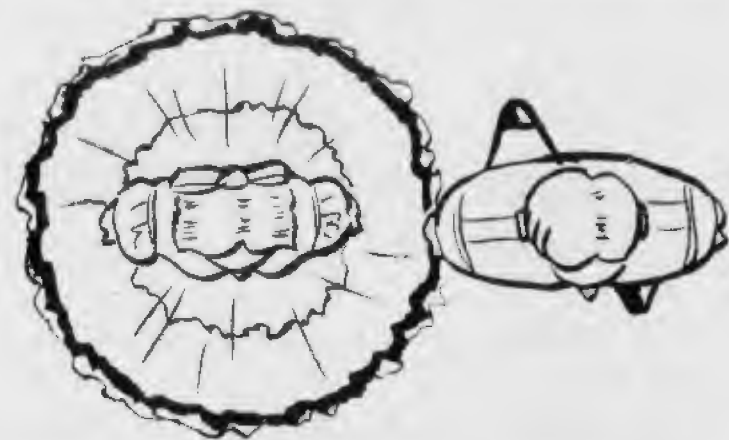
couples in half sashayed position. Be sure and follow the facing rule carefully and you'll have no trouble, but you'll find it interesting to see what set-ups this basic puts you into.

CONSIDERATE SQUARES

SLIDE THRU



Two facing dancers start to move past each other (right shoulder to right shoulder).



The man (always) faces to his right while the lady (always) faces to her left.

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THE SETS IN ORDER AMER. SQUARE DANCE SOCIETY

SCRAMBLED BASICS

DO ALL THE SQUARE DANCE COMMANDS seem the same to you? Well, join the club. Here's a good opportunity to help sort out ten common basic commands. They're all part of the basic list of 75, some are single words, others are a combination of two or three. You'll get your clue by noticing how many units these scrambled combinations are broken into. Hint: you won't find the same number of letters in each combination as you will find in the actual two-word splits themselves. For instance, in the first example the proper basic is

Swing Thru. Now see how well you can do. You'll find the correct answers on page 71.

- (1) GITURN-WHS
- (2) GT PRSEL NHITI
- (3) LEDAMANAL
- (4) NW LALADEED HE
- (5) DMPNEEORA
- (6) NE HPTT ISPO
- (7) UNG QDASARRE
- (8) NN NI DUSTER
- (9) TSRPEEAA
- (10) WVTR NI HGEEEA

Tips for the Round Dance Instructor at Dance Vacations and Festivals



by Gene 'n Edna Arnfield, Skokie, Illinois

AN INVITATION TO BE ROUND DANCE INSTRUCTORS at a dance vacation is a tribute to the good impression you have made on dance associates and a vote of confidence in your ability as a dancer and teacher.

With these assets in the record case, preparation for the first plunge into staff work is reflection. Chances are you were a guest dancer or even a volunteer instructor at one of these vacations. You had good teachers. How did they work? How did they inspire you for greater improvement?

Remember the "little extras" they gave to make them stand out, the quiet understanding and patience, the efficient preparation of material? All of these took them out of the so-so class. You won't copy their "bag of tricks", you couldn't. Many of their ways of making dancing easy and a delight can be picked up and redone in your own way.

The old adage "Ask and ye shall receive" is still good advice these days. Contact well-known instructors who have maintained their staff status for a number of years at recognized vacation spots. Request advice on programming. Unity is one of the aims of round dancing. Duplication of good material at dance vacations in various locales is a wise step in the right direction.

Dance publications and contacts with dancers are an added insurance to the "in" thing—the routines and trends most popular today. Base material selection on good flowing choreography, change of pace in tempo and musical rhythms. Test your material at home before offering it to strangers.

At the week-long square and round dance vacation, a list of registered guests is usually made available. The roster will include callers, teachers and dancers, new and experienced. If possible, contact them by card as to what they are dancing. Experience has shown that a good rousing, peppy mixer is an excellent blast-off at any affair—week-end festival or full week. Be sure to use one the first night at a full week as a pleasant method of getting acquainted.

The Full Week Program

Let's take the full week vacation first. Your time schedule usually gives a round dance workshop period in both morning and afternoon. Start off with the easier rounds. Include "styling" or good dancing along with instruction. Suggestions for more comfortable dancing are in good taste. Keep building up momentum. The tolerance point will be evident when the mid-week "droop" appears. This saturation index indicates the time to slack off a little. This is the time to re-teach a classic, review or give that fun-type, relaxing routine you have quietly held in reserve. This will start the "extra steam" for the remainder of the week.

Program and cue the material taught at the evening dance. If possible, have a 15-20 minute impromptu dance session before the evening program. Go through the routines taught to refresh the memory of the dancers.

Don't neglect the square dancer who thinks he has no interest in rounds. Join him in the squares. Let him guide you around—whether you need help or not. Next year, like as not, you'll find him in the circle for the mixer and easy round. Let him know you believe in both square and round dancing as allied activities.

The question arises—how many routines for a week-long vacation? This varies each year with the dancers making the final decision. Anywhere from 6 to 11 dances can be used. A happier number seems to be 7 or 8, including the mixer.

This ratio does not apply to the week-long *round dance vacation*. These are directed to the round dance enthusiast, instructors and future instructors. The teaching program here averages 12 to 14 routines emphasizing the more challenging figures.

The Weekend Festival

Another phase is the weekend festival, usually starting on Friday night and concluding Sunday noon. It is amazing to note the number of routines taught or exposed during this brief period of time. Requests are made

to teach 4-5 dances and as many as seven sometimes during a weekend. The majority of instructors keep a basis of four routines as a standard, consisting mostly of new material.

Again, contact with teachers and dancers in the festival area, keeping on top of what is being danced through reading various publications, is imperative. Levels of dancing are easily misinterpreted. With all of this insurance, it is still desirable to have an alternate program, should original communications prove faulty.

It is apparent that week-long and weekend square and round dance vacations, week-long round dance vacations, and the weekend festivals fall into different categories. Proper selection and pacing of material for maximum participation and enjoyment is the keynote for success.

In general, be long on patience, understanding and, above all, enthusiasm. Nothing takes the place of a ready sense of humor. A calm appearance of serenity—no matter what—is a jewel of great price.

Now that you have done your best, your reward will be the new friends you have made. You will look forward to seeing them again with more enthusiasm than ever.



Lou and Pat Barbee, Columbus, Ohio

A MUSICAL BACKGROUND played a large part in the Barbee's love for square and round dancing. Lou played sax and clarinet in school bands and in dance bands around Columbus; Pat studied dancing for 10 years. Upon graduation from a beginner class, they joined a square dance club and soon discovered rounds. Before long the rounds became their first love. Receiving inspiration from the beautiful dancing of Frank and Carolyn Hamilton they traveled many miles to attend their workshops and institutes, as well as those of other leaders.

In 1960 the Barbees started teaching rounds

ROUND DANCE STYLING



**LEFT-OPEN
POSITION**

Partners are facing the same direction with M's L and W's R sides adjacent. Inside hands are joined at W's shoulder level, with M's hand palm up, W's palm down. Their free hands with palms turned in are held loosely at their sides.

(Sources include American Round Dancing by Frank Hamilton, published September 1966, Sets in Order.)

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and have at least one basic cleass each year. They also have an intermediate club called Happy Pairs, and share teaching responsibilities with George and Eileen Eberhart for a club which dances only classic and challenge rounds.

Over the years they have done much teaching and cueing of rounds at square dances and share the belief of many that squares and rounds belong together. At the present time they perform this duty for two square dance clubs, and as a result of their efforts at least 80% of the membership participates in the round dancing. Some have become interested enough to attend round dance classes.

Lou and Pat have taught at seven Ohio State conventions; three National conventions; and have been on the staff of numerous festivals in Ohio, Indiana, Kentucky, Pennsylvania and Canada.

They have three sons, all of whom play musical instruments and are active in school bands. "Dale (the youngest) is an excellent round dancer," writes Pat, "and when Lou is unable to attend class because of his schedule I fill in as teacher with Dale's help."

Among their choreographic contributions to the activity are Dixieland Two-Step, Are You Lonesome, My Best to You, Star Dust, Dream With Me, Speakeasy, Feelin', and So In Love.

The View from Here

Jim Schnabel, Alexandria, Virginia



The
Qualities
That Make A
Good Dancer

MY NON-SQUARE DANCING FRIENDS tell me that they don't consider square dancing much of a "spectator sport". Without getting into the issue of whether or not square dancing is a sport, I will agree that most non-dancers get fidgety after sitting by and watching an hour or so of square dancing, even at large festivals. After the effect of the swirling, colorful square dance dresses, the lilt of the music, and the temporary fascination of the intricate figures wears off, most spectators tend to become restless. Why? Because they can't tell who's winning, that's why. In fact, they can't even tell one team from the other. Some have said they would even be satisfied if they could just tell who the best individual dancers were.

So far as I know, square dancing is unique among our popular recreational pastimes in that we have no quick and easy method of signifying whether a "player" is good, bad, or simply indifferent. If you are a golfer, your handicap quickly establishes your place in the pecking order. If you are a bowler, your average tells the story just as fast. But in square dancing we have no simple, finite standard by which dancers can be categorized. Since we eschew the competitive in square dancing that is as it should be.

About the best we can do when we want to praise another dancer is to say that he (she) is a "good" dancer. Even this is imprecise, since there is no such critter as a "bad" dancer to balance the scale. But let's face it. Some are better than others. Most of us are average, regular old salt-of-the-earth, run-of-the-mill dancers, whether we recognize it or not. But every once in a while we encounter a couple of whom it may be said truthfully, without reservation, "They are good dancers." Among

dancers this is high praise and not bestowed lightly. The term means different things to different people, of course. For what it's worth let me ruminate a bit on the qualities I look for in a "good" dancer.

First, but not necessarily foremost, the good dancer is technically proficient. He has learned the basic movements well, either in class or through experience, and he responds. This is not to say that he need be completely up on all the latest choreographic creations hot off the drawing board. The point is that a good dancer is completely at home in his environment, the square dance hall, and if a movement can be done he will do it with a minimum of strain on himself and his fellow dancers—as soon as he finds out what the caller is talking about. He can work his way nimbly through unfamiliar material, provided it makes some semblance of sense, because he is interested, he listens, and he has been trained to think as he moves.

Good dancers come in all shapes and sizes, tall, short, stout and lean. They are found among the young, the in-betweens, and the older. But they have a common characteristic—the ability to move lightly and in time with the beat of the music. He who plods or clomps his way through a dance can never make the good dancer list regardless of how well he knows the mechanics.

It goes without saying that the good dancer understands, and appreciates, the music. He listens to it. The beat is born in him and when he moves it is always with the beat, regardless of tempo or type of rhythm. He adapts quickly and easily from the most traditional fiddle hoe-down to the most modern of the "mod"

(Please turn to page 71)

• Chapter eight



continued

Sound

By Roland T. Onffroy, Boise, Idaho

To this point Roland Onffroy from Boise, Idaho, has discussed the various elements that go into today's modern public address system. In this over-simplified section on what could be an overly complicated subject we next want to cover some of the very basic bits of information every caller should know in preparing his hall for square dance sound. Some of the comments in this section are by Onffroy, others by John Kaltenthaler, and other authorities in the field.

A Formula for "Sounding" a Hall

● There is no single pat solution to all square dance sound problems. Each hall is a new adventure, each caller's requirements are different. Each public address system, even when considering several "identical" sets made by the same manufacturer, is not "exactly" alike in every respect. For that reason your answer, usually coming through experimenting and use of good judgment, must involve all of the following ingredients.

YOU: We must start someplace, and because your voice, style of calling, audible personality, etc., are unique, what you do with your sound system must take you into consideration.

P.A.: Add the type of amplifier, its tone controls, the amount of volume you can get from it, and its ability to reproduce your voice and the music satisfactorily.

HALL: Large or small, high ceiling or low; hardwood floor or concrete; domed ceiling or low and flat, untreated or acoustically prepared; the walls flat and hard and resilient or broken by windows, covered by drapes that tend to absorb the sound; the shape of the hall and your relationship to it are all important. A square hall must be considered differently than a long and narrow rectangular hall. You'll need to make a choice of standing at a far end or in the center of the greatest length. And there are occasionally circular or odd shaped halls that present their own special brand of "sound challenge."

DANCERS: People themselves absorb the sound, so the size of your crowd will have a bearing on the total picture.

SPEAKERS: The type and quality of the speaker(s) you possess must be considered. Even the RECORDS you use might have a bearing on the total picture. Worn and scratchy records must be reckoned with differently than fresh, clean copies with no noticeable surface noise.

Put all of these elements together plus a few additional ones that you may dream up for yourself and you will see how many items must be fully considered and compensated for when achieving as nearly a perfect sound situation as possible.

Setting Up the Sound for an Evening of Calling

When you call in the same hall frequently, the job of setting up may be quite simple. You may find it wise to make written notes of speaker placement, amplifier settings, etc., so that for each particular hall the setting-up procedure will be shortened. The first time around when calling in a new hall, arrange to get into the hall well ahead of the starting time. If there is no one around all the better. This will allow you uninterrupted time to check everything out carefully.

The longer you call the more automatic will become your setup procedure. You'll start by getting your "furniture" set the way you want it to be on the stage or the spot that you have chosen for your calling area. A sturdy table, strong enough to hold PA system, records, monitor, etc., is the foundation for your setup. You have a choice in relationship with your equipment. You may want the table with your PA, records, etc. directly behind you, or if you feel more comfortable, you may want it on one side or the other. If you tend to hold the microphone in your right hand, by placing the table on your left you can use the left hand to adjust the various knobs and settings as necessary while you're calling. On the other hand if you would prefer to turn the dials with your right hand and hold the microphone in your left, simply place the table so that you will have it on your right as you face your dancers. Occasionally a caller will place the table across the front of the stage and work behind it. While this may serve as a handy workbench, it has the effect of a curtain cutting off the caller from his dancers. This sometimes creates an undesirable barrier between the caller and the people he wants to please. Once you've decided upon the table placement, check for electrical connections, the best place for your speakers, etc., then unpack your gear.

Starting with your amplifier (we're treating all of this as though you've never done it before) place it on your table in the spot most convenient to you. If the electric cord with your system is not long enough to reach the electrical socket, bring out the 25-foot extension cord (something you'll want to add to your "to take" list) and plug it in, making sure that the cable is stretched across the floor and not suspended in the air where it could serve to trip some unsuspecting individual who walks between table and wall connection and possibly spilling PA system and all connected with it on the floor.

Next comes the microphone, then your monitor and other speaker(s). Depending on the height of the stage, or the area from which you will be calling, you may want to start out by placing the speaker(s) on the floor. Then, after all elements are hooked up with the equipment on the table, unpack the records and placing a hoedown on the turntable, loosen the control bar over your tone arm and get ready to check out the music.

Speaker Placement

Each caller has his own time-tested formula for speaker placement, and in seeking advice from several you're likely to get a different solution from each one you contact. Remember that no one has the *absolute answer* to your problems.

One thing common sense will tell you is that no two halls are exactly alike, so experimentation is your best answer. Your "formula" for sound, as discussed earlier, should indicate to you that there's more than one single element to be considered. The combination of your personal characteristics, the type of ampli-

fier you have, the "personality" of your microphone, amplifier, turntable, and speaker(s)—all together—makes each "setup" a challenge.

If you work with one speaker, a single-source-of-sound, of course you will want it at the head of the hall, not too far away from the source of calling—you. The further away the house speaker, the more you need a "monitor" to tell you what is going out to the floor and also provide you with the musical accompaniment you need.

TYPES OF SPEAKERS

Various types of speakers are available, each type having advantages and disadvantages. The type you choose to purchase will depend on your own personal requirements. Let's consider three of the most widely used by square dance callers.

Open Back: (Sometimes called split case.) Very portable, convenient but with some limitations in certain halls. This type tends to lose sound from the back. Fairly inexpensive.

Closed Back: Bulkier than the Open Back but better sound and fidelity. Three types available are the Folded Horn and Dual Labyrinth (which are similar and most popular), and Bass Reflex (heavy bass). Means one extra box to transport and has no internal storage. Provides greater versatility than the Open Back. Moderately priced.

Column: Also bulky and separately boxed. Provides narrow tunnel of sound for use in highly reflective halls. Fidelity in general not as true as the other two because speakers are smaller. Cost is moderate.

There are those who firmly believe that one speaker is always enough and with their particular equipment this may be so. Two speakers at the head of the hall, raised high enough and aimed for the hall's center or diagonally across to the far corners of the hall is a setup you should consider. But if this doesn't work out you may go along with those who advocate any of the following formulae: speakers placed on the floor at the head of the hall; two speakers placed at the head of the hall, angled slightly down to the center of the dancers; speakers along one side of the hall; speakers alternating in location along both sides of the hall; speakers arranged from the ceiling at different intervals over the dancers, aiming down and slightly at an angle towards them, etc.

Your speaker height may need to be no higher than the stage, or perhaps on a chair placed on the stage, but here you have to experiment. If you find that the speaker needs to be elevated more to get over the heads of the dancers, you may find it desirable to equip yourself with a speaker extension post which is simply a tripod device designed to raise the speaker to any height and aim it out on the floor. In lieu of this, a spot on the wall may contain a place for a temporary mounting. You may want to include in your supplies a metal hook of sufficient strength to hold a speaker when suspended from the wall. Be sure that the speakers, if they are to be behind you, are high enough or far enough to the side to insure against feedback.

If you test out your set in an empty hall don't expect the same results when the hall is full. The human body absorbs sound like a blanket or like acoustical

tile and a hall full of dancers requires considerable adjusting. Also the same hall will react to "sounding" quite differently when it is crowded with happy, moving, noise-generating dancers. Learn to interpret the comments from your dancers. "Too much music" may simply mean "more voice." You have to experiment, and you'll want to rely on your partner or some friend among the dancers to give you his reaction from the floor. Remember that a person simply standing out in the middle of the floor and listening is not quite the same as a person who is actually concentrating on his dancing and trying to listen to the calls at the same time, so your best bet may be to get the reaction from a dancer — in action. Your method of communicating with him may be through hand signals of some type.

Don't ask the group, "Can you hear me?" It always is amazing to hear people who have just heard the question reply with a loud "NO." It's interesting to note how good the sound is on calls like "Bow to your partner" or "Circle to the left," etc. and how poor the sound becomes when the caller calls, "Spin star chain thru on the double track."

Obtaining a Good Balance of Voice and Music

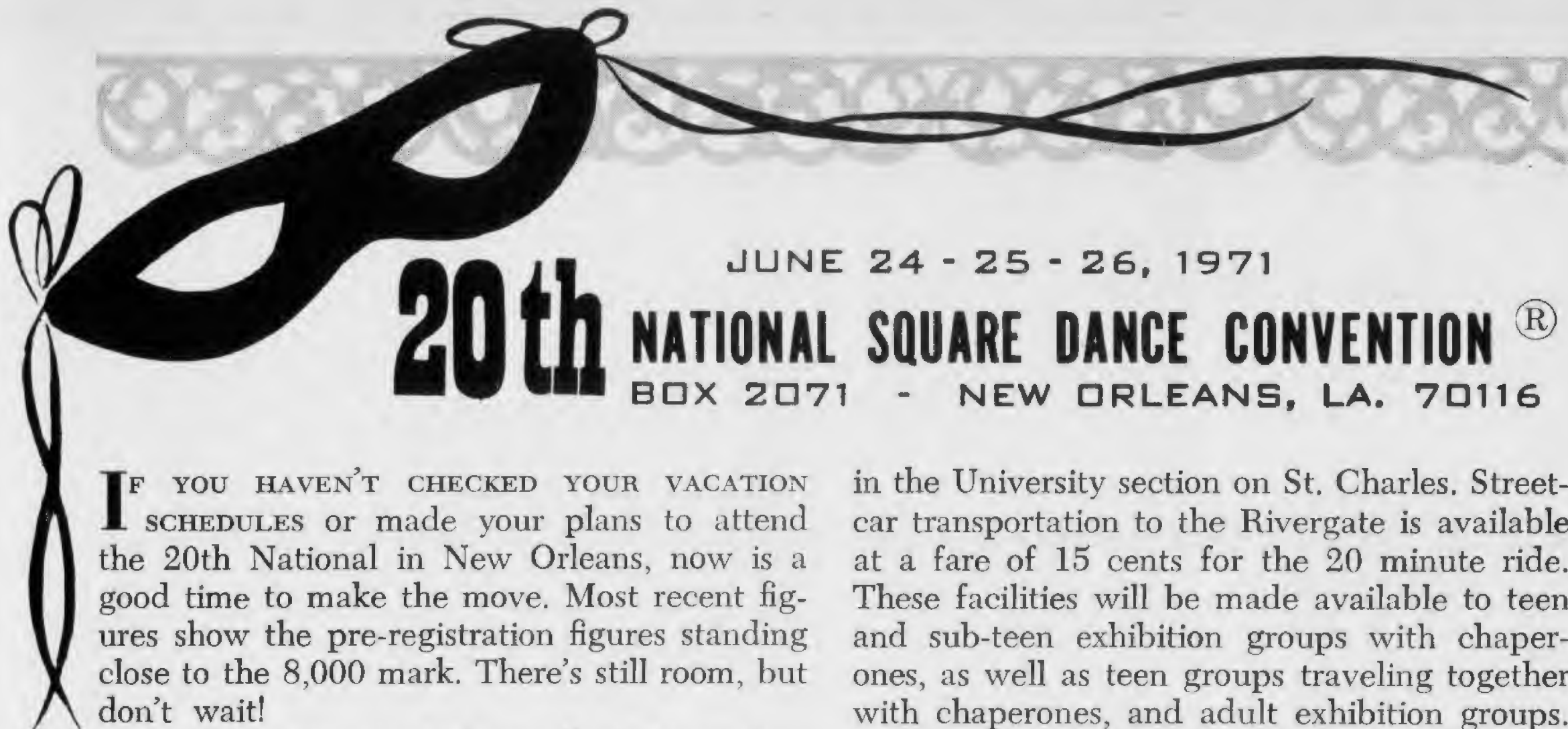
Both the voice and music are of great importance to a dancer. Without music a dancer is not "dancing." Without the voice commands or calls, however, the individual may be doing nothing but standing. A caller must be able to amplify his voice *and* the music in a comfortable "mix" that will allow the dancers to *understand* as well as *hear* his calls and instructions.

To start your testing be sure that your volume controls are down on both your voice and the music. Then increase the sound controls a bit until you get the desired volume and balance.

Set your music volume first, making it just loud enough so that it may be clearly heard. Next, adjust your voice so that it can be heard *over* the music. The voice should not drown out the music, but the calls should be heard clearly and distinctly over the sound of the accompaniment. After you have adjusted the music and voice volume, then adjust your treble and bass controls. Too much bass tends to make the caller's voice sound "mushy." Too much treble has a tendency to make the voice nasal and sometimes harsh. Occasionally, in order to override the sounds of the dancing, which in themselves produce "highs," simply increase the treble control until the voice can be heard over the sound.

An experienced caller will sometimes effectively utilize volume controls, raising and lowering his voice to emphasize movements and to add a dramatic effect. However, in unskilled hands over-use of volume controls can jeopardize the pleasure that dancers derive from the calling. Indiscriminately making the music first loud and then soft tends to draw unnecessary attention to the music and sometimes drowns out the call. Sound experts also familiar with the requirements of good square dance sound will be the first to suggest that an adequate music-sound level be established and then be left at that spot during the course of any given accompaniment record. It should be noted here that quite frequently recording companies will record at different volume levels. This unfortunate fact necessitates the checking out of records prior to calling to be sure that the same level is maintained on each selection.

The subject of "sound" in square dancing continues next month as we conclude this vital chapter.



20th NATIONAL SQUARE DANCE CONVENTION[®]

JUNE 24 - 25 - 26, 1971
BOX 2071 - NEW ORLEANS, LA. 70116

IF YOU HAVEN'T CHECKED YOUR VACATION SCHEDULES or made your plans to attend the 20th National in New Orleans, now is a good time to make the move. Most recent figures show the pre-registration figures standing close to the 8,000 mark. There's still room, but don't wait!

According to reports from all of the various Chairmen for the 20th National Square Dance Convention down New Orleans way, all systems are "go."

Well over three hundred callers have registered, representing 37 states. Deadline for program assignments was March 1.

Fashion Show

Plans for the fashion show are progressing very well and response from models throughout the United States has been tremendous. The local dancers are toiling like beavers to make this show colorful, entertaining and successful.

Additional Housing

The housing committee has obtained the use of dormitory facilities at St. Mary's Dominican College in the fabulous Garden District

in the University section on St. Charles. Street-car transportation to the Rivergate is available at a fare of 15 cents for the 20 minute ride. These facilities will be made available to teen and sub-teen exhibition groups with chaperones, as well as teen groups traveling together with chaperones, and adult exhibition groups. All rooms are air conditioned and in adjoining dormitory buildings. Linens are furnished and occupancy is from June 23 to June 27, with two persons to a room on a four to eight unit basis.

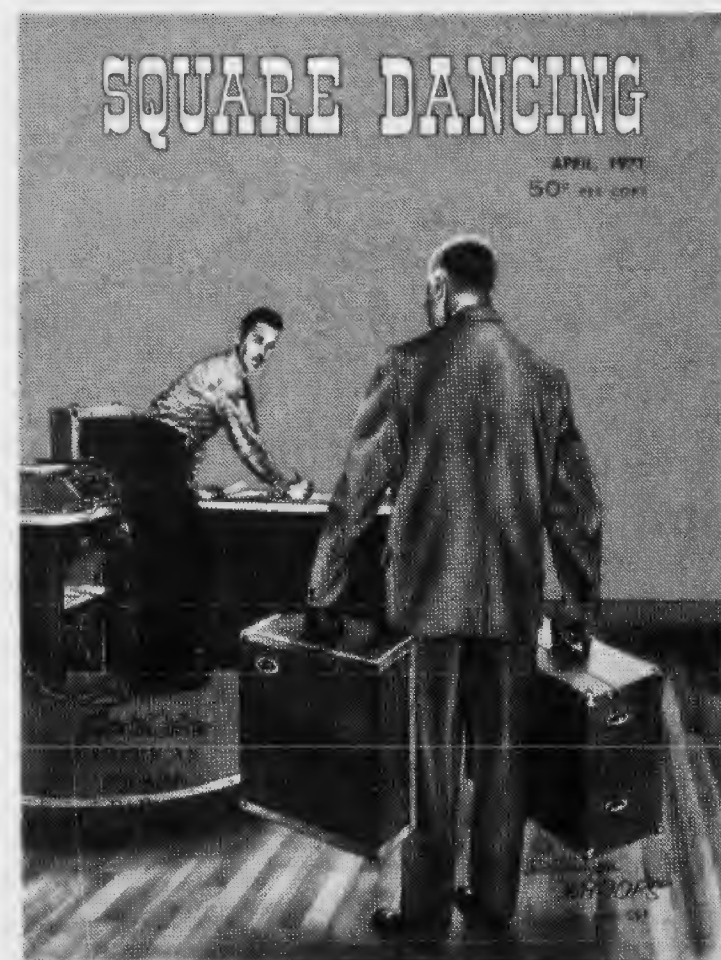
The City of Fun in '71 is waiting to welcome you, so get your reservations in now and join the IN crowd June 24-26, 1971. For additional information write 20th National Square Dance Convention, Box 2071, New Orleans, La. 70116.

DON'T WAIT TO REGISTER

Be sure to sign up Now for the 20th and avoid disappointment. Use the handy Advance-registration form bound into the center of the January issue of SQUARE DANCING magazine.

ON THE COVER

WHAT COULD BE WORSE than to arrive at the club dance only to discover that no one had made arrangements for a caller? Perhaps we can suggest at the risk of causing a few nightmares an even greater tragedy. The scene: your dance hall twenty minutes before the start of the evening program. The front door opens and in walks your caller for the evening. No, wait a minute, who's this coming in the door now? Oh, no, not another caller! Obviously somebody's goofed. The result: two fine callers, two public address systems, two programs, two collections of records, two callers' wives, and (gulp) two fees. Oh well, let each one set up at a different end of the hall, then set a new world's record and have two square dances going on in the same hall simultaneously. APRIL FOOL!



THE SPIN CHAIN THRU

THERE IS SOMETIMES A FINE LINE DRAWN between a basic movement (a pattern called by a "key" name rather than being called descriptively with other existing basics) and a "gimmick" movement which is in effect a combination of movements that blend into a traffic pattern and can, to some degree, be called descriptively.

A good borderline example is the Spin Chain Thru. If done in a relaxed manner and to the rhythm of the musical accompaniment the entire pattern takes 16 steps to complete. For some this is a rather long period without hearing the caller's reassuring voice. For others, however, who have the pattern down pat this becomes a very pleasurable interlude. And so, with the idea that this can be called and cued or simply called without advantage of additional help from the caller, let's take

another look at Spin Chain Thru.

Starting from two similar Ocean Wave formations with the men on the outside and the ladies holding left hands in the center, the action starts with each man turning the person beside him by the right, halfway around (1).

The ladies who have reached the outside stay in position *without turning* while the two men (in each of the formations) turn by the left hand 270° (2), to momentarily form an Ocean Wave formation across the set (3), forming the cross bar of an "H." In these movements, as in most Ocean Wave figures, we suggest a hand-to-hand hold. Hands up, elbows down (a modified pigeon wing).

3



4





Without hesitating, the two in the center turn by the right (4) halfway around; giving a left to the one on the outside, they turn $3/4$ (270°) in a counter-clockwise direction (5) until they complete the pattern in two Ocean Wave formations once again (6).

Few combinations in today's square dancing lend themselves better to continual flow of movement. To be effective the Spin Chain Thru should blend from one movement directly into the next without stop and start or jerky movement. Turns should be made equally by each dancer involved, moving around the center hub formed by the two joined hands. An Ocean Wave Balance at the end of the movement, if called for, is another

natural and flowing follow-up move.

Those who call may find that the following descriptive patter will help greatly, particularly when the dancers are being introduced or are in the early stages of learning Spin Chain Thru.

Do a spin chain thru
Turn half by the right
Turn by the left three quarters
Turn half by the right
Turn by the left three quarters

You may come up with a more descriptive call but this rather simple one tells the story.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Washington

Washington State Square Dance Federation will hold its 21st Annual State Festival "Fun in 71" in Olympia on June 18 and 19 at the Capitol Pavilion of St. Martins College. The event is sponsored by the Sou'Wester Council and Ernie Kinney will be the featured caller Saturday night.

For information write P. O. Box 1907, Olympia, Wash. 98501.

Manitoba

Saturday, March 27 was the date for the Annual Up 'n Atoms Allemande in Pinawa. The affair began with a tour of the Atomic Research Centre at 10 A.M., followed by an afternoon workshop and dance, dinner for all, and the evening dance.

Lynn Voigt of Grand Rapids, Minn. was at the mike for the evening dance which was held in the Pinawa Community Centre Auditorium.

—Howard and Gail Gilmour

Florida

The Charlotte Promenaders are settled in new quarters at the Port Charlotte Yacht Club. Intermediate dances are held every Thursday to the calling of Marty Winter.

An intermediate class is held each dance night prior to the evening dance.

—Anna R. Fry

Englewood Recreation Center has been bouncing on Tuesday nights during the beginner session from 7 to 9 P.M. Marty Winter is the instructor and another class is in the

planning stages for the near future.

Maryland

New Pres. of Square Dance Leaders of Baltimore is Bob Harrison. Assisting him are Ray Sears, V. Pres.; Pat Valiska, Sec'ty; and Bill Mills, Treas. First endeavor of the new team was a caller's clinic on Jan. 31st conducted by Al Brundage. The Association sponsors class level dances on 2nd and 4th Saturdays and reports much success with this project.

—Pat Valiska

Massachusetts

The largest square dance convention ever held in New England is reaching a reality according to reports from Asher Nesin, Chairman. The dates are April 23-24. The hub of activity will be Butova Gym at A.I.C. College in Springfield.

Arizona

24th Annual Valley of the Sun Square Dance Festival will be held April 16-17 at the Tempe Union High School. Write Pres. Paul Worsham, 2249 W. Orangewood Ave., Phoenix, 85021.

Blue Water Swingers of Lake Havasu City held a bang-up dance featuring the calling of Johnny LeClair and Dale Cassidy. Many dancers from Montana and Utah attended the dance. Ron Vizard of England and Morris Sevada of Parker, Ariz. will share the calling for the London Bridge Dances to be held on Oct. 22, 23, and 24. Although dancing will not be permitted on the bridge, arrangements have been made for dancing under the bridge on a wood floor skating rink to be erected for this purpose.

—Paul Ames

Illinois

George Behl was honored in December at a dance celebrating his 80th birthday. George and his wife are members of the Pike Promenaders and seldom miss a dance, although they drive 75 miles to attend.

Chicago Area Callers Assn. recently re-elected Gene Tidwell as president. Serving with Gene are Bob Poyner, V. Pres.; John May, Sec'ty; and Warren Bucholz as Treas. Committee Chairmen include Paul and Lorraine Thompson, Doc and Garnett Adams, Gus and Anne Homann, Chuck Jaworski, Edna and Gene Arnfield, George and Jayne Sheldon and Ralph and Val Wakefield.

April 23-24 are the dates for the 23rd

Annual Greater St. Louis Festival of Hearts in Belleclair Exposition Hall, Belleville. Don and Pete Hickman will teach the rounds and Louis Calhoun will call for square dancing. Campers welcome. Write Jim Vinyard, 887 Gustave St., St. Louis, Mo. 63147.

Mississippi

16th Central Mississippi Square Dance Festival will be held April 2-3 at the Downtown YWCA in Jackson. Scheduled to call the squares are Jim Coppinger and Bob Van Antwerp. Rounds by Stan and Wilt Spurlock. For details contact Roy Starnes, Rte. 2 Box 156, Raymond, Miss. 39154.

Alabama

18th Alabama Jubilee will be held at the Birmingham Municipal Auditorium on April 2 and 3. Bob Page of California and Frank Lane of Colorado will call the tips, Carl and Clare Bruning will handle rounds. Write Alma Peters, P.O. Box 6161, Birmingham 35209.

Nova Scotia

7th Atlantic Jamboree is slated for April 10 at the Bicentennial Junior Hi in Dartmouth. Dick Jones of New York will handle the afternoon workshop and evening dance.

Guam

Members of the Tradewind Squares and Flying Squares had the honor of dancing at the Inaugural Reception for Guam's first elected governor, Carlos G. Camache on January 4. Since Guam is the place "where America's day begins" it was most appropriate to entertain the Governor and the people of Guam with America's dancing.

Tennessee

Officers chosen by the Chattanooga Area Square Dance Association are John Hughes, Pres.; J. C. Bennett, V. Pres.; Ann Mize, Sec'ty; and Cecil Snyder, Treas. Term of office started February 1.

Michigan

SOO-Z-Q's are hosting a dance on July 31 at the National Guard Armory of Sault Ste. Marie. Dancing to area callers will be held from 2 to 4 in the afternoon. Johnny Davidson of Canada will take over the mike for the evening program.

12th Ann. Tulip Time Festival will be held on May 15th at the West Ottawa Hi School Gym in Holland. Tommy Stoye is scheduled for mike duties with Sam and Thelma Nay in

charge of rounds. The "Wooden Shoe Klompen Dancers" will entertain with an exhibition. Spectators are welcome. Write Holland Tulip Time Festival, 150 W. 8th, Holland 49423.

Quadrille Club of Battle Creek celebrated 30 years of square dancing on March 27. The club was organized in 1941, using records, and made the transition to Western style in 1955 with the hiring of a caller. It has the distinction of being the oldest club in the area. Dick Kenyon is club caller and Alaine Ratliff cues the rounds.

Utah

A Spring Dance Festival will be held April 10 to raise funds to cover pre-convention expenses for the 22nd National which will be held in Salt Lake City in 1972. Fred Brown and Rennie Mann will call to the "live" music of the Schroeder Playboys of Phoenix, Ariz. For further info write Bill Ashby, 4303 So. 950 E, Ogden, Utah 84403.

Louisiana

A "Trail In" dance is scheduled for June 22, 1971 at the Capitol House Hotel in Baton Rouge. Callers include Billy Lewis of Rowlett, Texas; Lem Gravelle of Jennings, Louisiana; Andy Petrere of Baton Rouge; and Ralph Silvius of Modesto, California. In charge of rounds will be John and Wanda Winter of Dallas, Tex.

May 1st is the date chosen for the 1971 Holiday in Dixie Square Dance to be held at the New Civic Center Convention Hall in Shreveport. At the mike for the workshops and evening dances will be James Jetter, Texas, Lem Gravelle, Louisiana and Ray Wheelington. Jay and Sybil Fuller will handle the round dance portion of the program.

—Harrison Vance

California

A highlight of the "Lucky Seventh" International Square Dance Festival in Long Beach will be the choosing of an "International Queen." The event takes place July 23 and 24 at the Long Beach Arena.

The square dance program is under the direction of Ron Russell; Bunny and Nello Bondi will direct the round dance portion of the program. Registrations may be made by writing Lib Wynn, 1958 Dawson Avenue, Signal Hill 90806.

March 26-28 the Shasta Cascade Square Dancers and Callers Association held their

ROUND THE WORLD of SQUARE DANCING

3rd Square and Round Dance Jamboree at the Shasta High School in Redding. Roger Morris, Les Roberts and Bud Grass were on hand to do the calling with Betty and Bob Dean teaching and cueing rounds.

—Ernie Sanford

West Virginia

Huntington will celebrate its 100th birthday with the Huntington Centennial Square and Round Dance Festival July 30 through August 1, 1971. Callers include Ken Bower, Allen Tipton, and Sonny Bess with the Lehnerts on the rounds.

A Camp-O-Rama will be held in conjunction with the event. For information contact Sonny and Mary Bess, 646 Adams Ave., Huntington 25701.

Kentucky

A pleasant stop-over on the way home from the National will be the 3rd Annual Gold Brick Dance at Fort Knox. June 28 is the date, and in addition to dancing to the calling of Ray Bohn, tours to the Fort are planned. A trip to the gold vault is an added feature—only—no samples. Dancing will be from six to ten and Tank Town Twirlers are the hosts.

—Gordon Jenkins

North Carolina

Interlocken Squares dance every 2nd and 4th Saturday at the North Augusta Recreation Center, with workshops held twice monthly. Dancers are “boning” up on the latest figures to be ready for the coming 20th National at New Orleans. New classes have started with a goodly number of participants. Club callers are Bill Wilson and Bill Prather.

On January 21 all area dancers enjoyed dancing to Frank Lane at the Julian Smith Casino in Augusta, Georgia.

Club officers for Interlocken Squares are James Black, Pres.; Bill and Betty Vickers, Vice Pres.; Jimmy and Ann Benton, 2nd Vice Pres.; Jack and Linda Johnson, Sec'ty; George and Martha Yates, Treas.

—Ettie and Charlie DuPuis

Whirlaway Square Dance Club of Roanoke Rapids participated in the annual Christmas parade. The club decorated a tractor trailer complete with bales of hay, country music, a caller, pretty girls and a Christmas tree. They

finished off the evening with refreshments at the home of club presidents Betty and Alton Dickens.

—Millie Collier

New York

9th Annual Spring Tonic dance was held March 14 at Treadway Inn, Niagara Falls. Callers were Dan Dedo and Bud Redman. Laverne and Doris Reilly conducted the round dance portion of the program.

Texas

In conjunction with the celebration of the inauguration of Governor Preston Smith of Texas, a Square Dance Inaugural Ball was held January 19, 1971 at Gregory Gym on the University of Texas campus. Invitations were issued to all square dancers, and they came from all parts of Texas by car and chartered buses. Nearly 200 squares were present to take part in the festivities.

The Grand March was led by John and Vivian McCannon, President of the Texas State Federation of Square and round dancers. The dance was called by Marshall Flippo and Gary Shoemake, with John and Wanda Winter handling the rounds. Max Henson of Fun Valley, Colorado was M.C.

The dancers were honored with a visit by the Governor and Mrs. Smith, their son and daughter-in-law, Lt. Governor Ben Barnes, Jeannie C. Riley of Harper Valley P.T.A. fame and Belinda Myrick who is Miss Texas.

The 9th Annual Texas State Square and Round Dance Festival will be held June 4th and 5th. The place is the San Antonio Convention Center. In addition to square and round dancing there will be featured panels, workshops, a fashion show, teen program and a Grand March. State President and Festival Chairman are John and Vivian McCannon, in charge of publicity Roy and Dee Long. Information may be obtained by writing to the Longs at 915 Valencia Street, Dallas 75223.

Kansas

Manhattan City Auditorium was the scene for the 7th Annual Kansas Square Dance Association Jubilee on March 13th. Don Ashworth handled the squares, with Tom and Kay Pell on rounds.

Kansas State Square Dance Convention will take place May 7 & 8 at the Exhibition Hall in Wichita. Featured caller will be Dick Jones of Long Island, New York. Saturday afternoon

Here's how to celebrate an 80th birthday when one comes up in your club. The Pike Promenaders of Pittsfield, Illinois, held a giant birthday party in honor of one of their club members, George Behl, who started his square dancing when 15 years old. George (black shirt—in foreground) is a true enthusiast and he and his wife Gladys travel 75 miles each way from Springfield to attend the dances with their square dancing friends.



is the time for the round dance workshop.

The 21st Annual Southwest Kansas Square Dance Festival is slated for April 2-3 at the Municipal Auditorium in Dodge City. Chairman Grant and Bonnie Powers have lined up Ken Bower of Iowa for the calling chores both evenings, with Phil and Barbara Sterker of Colorado in charge of rounds.

Virginia

The Roanoke area has four active clubs at the present time. In addition, two callers are conducting beginner classes and each month the Federation sponsors a dance with callers from outside the local area, plus a workshop session conducted by Harry Lackey, of Greensboro, North Carolina.

Ray and Bea Dowdy from West Virginia have conducted two weekend workshops featuring the teaching of round dance basics. As a result, a new round dance club, Roam-A-Rounds has been formed and interest in round dancing has increased considerably.

Roanoke Valley Square Dancers, Inc. are planning a quarterly publication soon—a first for the federation. —W. Keith Wuerthner

Colorado

A recent dance held by the Prairie Dusters of Pueblo was attended by many couples from Colorado Springs. Thirty one squares danced to Al Horn with live music provided by Al and his Prairie Hornets.

New Jersey

Roundaliers round dance club of Pleasantville held their 10th Anniversary dance on

February 18th at the Vienna Inn. The club is under the leadership of Walt and Else Blyth and dances are held every Wednesday evening at Nepia Hall. —Mrs. Roy Stone

Northern New Jersey Square Dancers Association now numbers 31 clubs with the recent addition of Cross Trail Squares. Plans are underway for the third annual Graduate's Ball on April 25 at West Essex Hi School in Caldwell for graduates of the 26 classes run by member clubs. —Don and Jo Braly

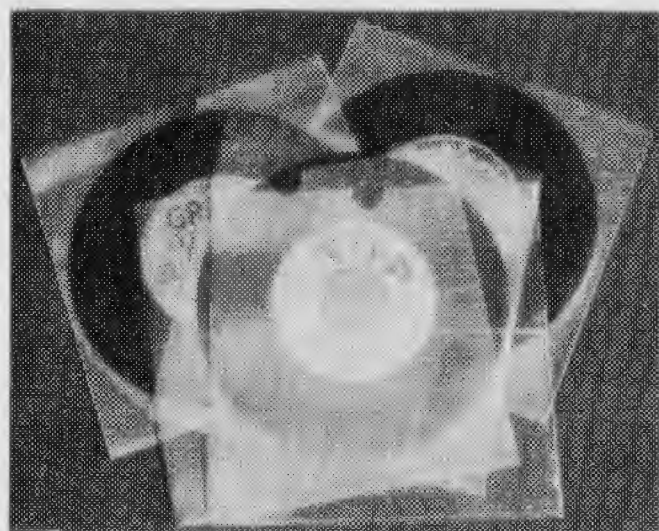
Guest callers at the Hayloft in Asbury Park will be Al Brundage, April 3; Tommy Stoye, April 17. —Sylvia Keleigh

Saskatchewan

Saskatchewan Homecoming '71 Jamboree will be held on July 15-17. Activities being planned include an outdoor breakfast, street dances, tours, a wine and cheese party and an outdoor picnic. Information may be obtained by writing W. A. Bailey, Box 400, Yorkton.

British Columbia

A newly formed club is the Tamitik (Kitimat spelled backwards) Squares. They dance every Friday night at the Kitimat YWCA with Adrian De Boer from Terrace doing the calling. Plans include a "Swing Thru" dance on May 1. Officers for the new club are Clifford and Eileen Louttit, Pres.; Norman and Ethel Parham, Sec'ty-Treas.; and Colin and Grace Cameron, Committee-at-Large. Visitors are asked to phone any of the above and a dance will be arranged if there is none scheduled. —Ethel Parham



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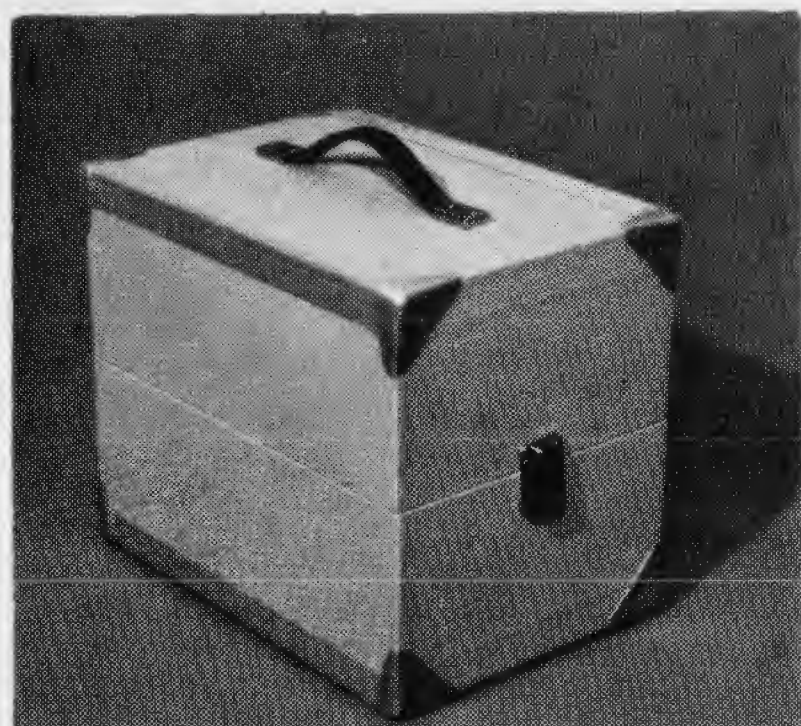
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Sets in Order **WORKSHOP**

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



April, 1971

UNDoubtedly many areas vie for the title of the "home" of the revival of contemporary square dancing. Foremost among the contenders is the State of Colorado. As one old-timer put it, "We never started dancing in Colorado; we just never stopped." This month we invite you to join us as we drive through some of the most beautiful country in the nation, and after passing through Denver arrive in one of the suburb communities of Aurora. Tonight we'll be dancing in one of the several clubs and workshops called for by Beryl Main. Here is a sample of the type of patter calling you'll enjoy. Remember, these calls are not necessarily original with Beryl, but they are ones that he enjoys calling and that his dancers enjoy dancing to.

Heads half square thru
Circle four to a line
Right and left thru
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Double pass thru
Boys trade to a
Right hand star
Girls trade to a
Left allemande

Allemande left allemande thar
Right and left form a star
Shoot the star
Promenade the next
Heads wheel around
Right and left thru
Star thru
Dive thru
Pass thru
Split two
Line up four
Move forward
Back out
Arch in the middle
Ends duck out
Allemande left

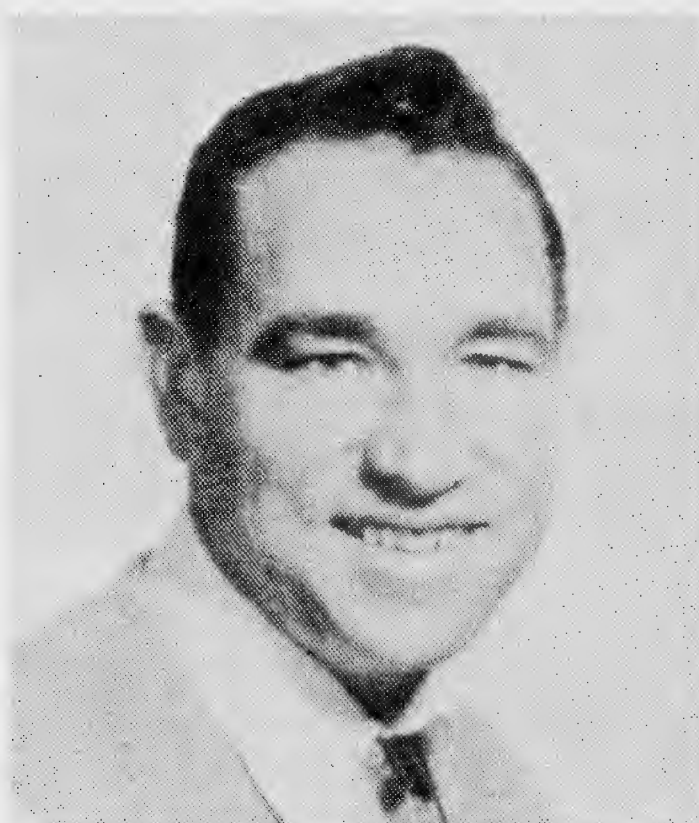
Heads square thru
Split two
Line up four
Pass thru
Arch in the middle
Ends turn in
Turn thru
Left turn thru
Centers pass thru
Centers in
Cast off three quarters
Pass thru
Arch in the middle
Ends turn in
Turn thru
Left turn thru
Centers pass thru
Centers in
Cast off three quarters
Allemande left

Heads right and left thru
Rollaway half sashay
Star thru
Split two
Line up four
Pass thru
Arch in the middle
Ends turn in
Centers do sa do and
Spin the top
Others divide and
Star thru
Centers turn thru
Split two
Round one
Make lines of four
Pass thru
Arch in the middle
Ends turn in
Centers do sa do and
Spin the top
Others divide and
Star thru
Centers turn thru
Allemande left

Two and four square thru
Slide thru
Spin the top
Spin chain thru
Right and left thru
Slide thru
Spin the top
Spin chain thru
Right and left thru
Allemande left

One and three square thru
 Spin chain thru
 Ends circulate twice
 Spin the top and
 Pass thru
 Bend the line
 Star thru
 Spin chain thru
 Ends circulate twice
 Spin the top and
 Pass thru
 Bend the line
 Slide thru
 Allemande left

BERYL MAIN



An active caller for more than a decade, Beryl started his avocation in 1960 and today is well known for his personal visits to virtually every part of the country and to many areas in Canada. Among his prize memories are calling assignments at many state federation and festival dances. He's also served at many of the well-known vacation institutes, sharing staff responsibilities with an outstanding array of the country's fine calling talent. Beryl records regularly on the Wagon Wheel label. His latest release, "Long Lonesome Highway" is a good sample of his creative ability. In 1973 Beryl, accompanied by his wife, Kerrie, will be part of the Wagon Wheel tour to Hawaii. The Mains, incidentally, have six children. Beryl calls regularly for a number of clubs in the Denver area and also conducts new dancer classes and a number of workshops. He puts considerable emphasis on variety and originality in his patter. This, Beryl feels, is what keeps the business of square dance calling fresh and exciting. To quote Beryl, "There is a new excellence in the profession today. I meet many fine callers with their own unique style and talent; it's getting better all the time."

Four ladies chain three quarters
 Sides right and left thru
 Heads rollaway
 Heads turn thru
 Cloverleaf
 Sides slide thru
 Turn thru
 Cloverleaf
 Allemande left

Promenade partner
 Heads wheel around
 Spin the top
 Turn thru
 Centers left turn thru
 Centers in
 Cast off three quarters
 Spin the top
 Turn thru
 Allemande left

Men star left
 Promenade opposite lady
 One and three wheel around
 Pass thru
 Wheel and deal
 Centers star thru
 Right and left thru full turn
 Promenade to the left
 Outside three quarters
 Other four right and left thru
 Full turn
 Allemande left

Four ladies chain across
 Heads pass thru around one
 Line up four
 Bend the line
 Pass thru
 Wheel and deal
 Double pass thru
 Girls trade to a
 Right hand star
 Boys trade to a
 Left allemande

Two and four right and left thru
 Rollaway half sashay
 Heads cross trail
 Round behind the sides
 Star thru
 Double pass thru
 Centers in
 Centers run
 New centers fold
 New centers turn back
 Allemande left

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Ken Collins	Final Checkoff

Heads lead right
 Circle to a line
 Pass thru
 Ends fold
 Centers turn back
 Double pass thru
 Centers in
 Cast off three quarters
 Pass thru
 Ends fold
 Centers turn back
 Double pass thru
 Centers in
 Cast off three quarters
 Right and left thru
 Pass thru
 Ends fold
 Centers turn back
 Allemande left

Promenade partner
 One and three wheel around
 Right and left thru
 Two ladies chain
 Pass thru
 Wheel and deal
 Turn thru
 Left turn thru
 Turn thru
 Centers in
 Cast off three quarters
 Pass thru
 Wheel and deal
 Boys swing thru
 Boys spin the top
 Boys swing thru
 Boys spin the top
 End boys trade
 Shake right hands
 Pull by
 Allemande left

WITH A CROSS TRAIL #2

By Bruce Welsh, New Orleans, Louisiana

Four ladies chain
 Heads right and left thru
 Pass thru separate around two
 Line up four
 Cross trail
 U turn back
 Lady on the left
 Left allemande

TAG THE LINE

By Bud Brugman, Coquitlam, B.C., Canada

Sides lead right circle to a line
 Tag the line first face right
 Next face left make an ocean wave
 Swing thru ends turn back
 Wheel and deal star thru
 Couples circulate wheel and deal
 Circle four side men break to a line
 Right and left thru cross trail
 Left allemande

SWING THRU #2

By Chuck Jordan, Burnaby, B.C., Canada

Four ladies chain
 Head ladies chain right
 Heads star thru swing thru
 Sides divide right and left thru
 Cross trail
 Left allemande

MOSTLY HALF

By Gene Pearson, Groves, Texas

Heads half square thru
 Star thru right and left thru
 Just the ends star thru
 Center two half square thru
 Split two go round one
 Make a line of four
 Two ladies half sashay
 Two men half sashay
 Couple in the middle half sashay*
 Everybody star thru dive thru
 Square thru three quarters
 Left allemande
 (* or)
 Ends star thru centers square thru
 Square thru the outside two
 U turn back star thru
 Cloverleaf centers pass thru
 Right and left thru
 Left allemande

SINGING CALL*

BYE BYE BLUES

By Bill Sweet, Neenah, Wisconsin, Called by
Bruce Johnson, Santa Barbara, California.

Record: Pulse #1003, Flip Instrumental
with Bruce Johnson

OPENER, MIDDLE BREAK, ENDING

Walk all around your corner
 Turn the partner by the left
 Men star ladies promenade outside the set
 Everybody reverse pass 'em once and then
 When you meet that same girl
 Swing the lady swing and whirl
 Left allemande grand ole' right and left
 Hand over hand 'til you meet across the set
 Promenade that lady go walkin' home in twos
 Bye bye blues

FIGURE:

All four ladies chain across and
 Couples one and three
 Promenade outside the ring
 Halfway round you see
 Pass thru and cloverleaf
 Sides square thru three quarters
 Left allemande and then
 Get home and do sa do corner you can swing
 Swing that pretty gal promenade the ring
 Promenade that lady
 Go walkin' home in twos bye bye blues

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

ROUND DANCES

A TWIST OF LEMON — Hi-Hat 884

Choreographers: Roy and Phyllis Stier

Comment: Good danceable music and a contemporary routine that offers a novel treatment of the "fishtail." For experienced dancers.

INTRODUCTION

- 1-4 BUTTERFLY M facing WALL Wait; Wait; Rock Swd, —, Recov to OPEN facing LOD, —; Dip Back, —, Recov, —;

PART A

- 1-4 Walk Fwd, —, 2, —; Pickup to CLOSED, 2, 3, —; Rock Fwd, —, Recov, —; Back-up, 2, 3, —;
5-8 Rock Back, —, Recov to SEMI-CLOSED, —; Change Sides, 2, 3, end LEFT-OPEN, —; Walk Fwd, —, 2, —; Change Sides, 2, 3, end BUTTERFLY M facing WALL, —;
9-12 Side, —, Behind to REV-SEMI-CLOSED, —; Back, Cut, Back, —; Back, —, Turn/Face, — end in SEMI-CLOSED facing LOD; Fwd Two-Step;

- 13-16 Repeat action meas 9-12:

PART B

- 17-20 Fwd, 2, 3, Flare, —; Face/Check to BUTTERFLY M facing WALL, —, Rock Swd, —; Recov, Close, Thru to OPEN facing LOD, —; Rock Apart, —, Recov to BANJO M facing LOD, —;
21-24 Fwd, —, Check, —; Cross, Side, Fwd, Lock; Step Fwd, —, Fwd, —; Side, Close, Cross end in SIDECAR, —;
25-28 Fwd, —, Check, —; Cross, Side, Fwd, Lock; Step Fwd, —, Fwd, —; Cut, Back, Cut, Back;
29-32 Rock Back, —, Recov to BUTTERFLY M facing COH, —; Side, Touch, Side, Touch end LEFT-OPEN facing LOD; Step Fwd, —, Point, —; Roll Across, 2, 3 to OPEN facing LOD, Step in Place;

SEQUENCE: Dance goes thru twice except last time on meas 32, Roll Across, 2, Apart, Point.

MOON WALTZ — Hi-Hat 884

Choreographers: Louis and Lela Leon

Comment: Well played music to the tune "When The Moon Comes Over The Mountain." The routine flows nicely and is quite easy. Eight measures are repeats.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;

DANCE

- 1-4 Waltz Away, 2, 3; Together to BUTTERFLY, Point, —; Waltz Away, 2, 3; (Spot spin) Manuv, 2, 3 end M facing RLOD in CLOSED;
5-8 (R) $\frac{1}{2}$ Waltz Turn M facing LOD; Fwd Waltz; (L) Waltz Turn; (L) Waltz Turn end BUTTERFLY M facing WALL;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8 except to end

in CLOSED M facing WALL:

- 17-20 Waltz Balance L, 2, 3; Side, Draw, —; Dip, —, —; (R) $\frac{1}{2}$ Waltz Turn end M facing COH;
21-24 Twinkle, 2, 3 end in BANJO; Fwd/Face to CLOSED, Side, Close; Dip, —, —; $\frac{1}{2}$ R Waltz Turn end M facing WALL;
25-28 Side, Behind, Side; Manuv, 2, 3 end M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end M facing WALL;
29-32 Side, Behind, Side; Pickup to CLOSED, 2, 3 M facing LOD; Fwd Waltz, 2, 3; Fwd, $\frac{1}{4}$ R Turn to Face, Close end in BUTTERFLY M facing WALL;

SEQUENCE: Dance goes thru twice plus Ending.

- Ending:
1-4 Waltz Away, 2, 3; Together to BUTTERFLY, 2, 3; (Twirl) Side, Behind, Side; Point, Ack, —.

LUCKY ME POLKA — Jay-Bar-Kay 503

Choreographers: Chet and Barbara Smith

Comment: A good recording and a fast polka routine with lots of action. Dance is not difficult.

INTRODUCTION

- 1-2 OPEN-FACING Wait; Apart, Touch, Together to CLOSED, Touch;

DANCE

- 1-4 Turn Two-Step/Turn Two-Step; Turn Two-Step/Turn Two-Step end M facing LOD; Fwd Two-Step/Fwd Two-Step; L Turn Two-Step/L Turn Two-Step end facing LOD SEMI-CLOSED;
5-8 Heel, Toe, Heel, Toe/Turn facing RLOD in REV SEMI-CLOSED; Heel, Toe, Heel, Toe/Turn end facing LOD in SEMI-CLOSED; Heel, Toe, Heel, Toe; Fwd Two-Step/Fwd Two-Step;
9-12 Side, Behind, Side, Brush; Side, Behind, Face, Brush; Back into Center, 2, 3, Hop; Walk Fwd Out, 2, 3, Hop end facing LOD in OPEN;
13-16 Fwd Two-Step/Fwd Two-Step; Strut Fwd, 2, 3, 4; Fwd Two-Step/Fwd Two-Step; Strut Fwd, 2, 3, 4;

SEQUENCE: Dance goes thru three times plus Ending.

Ending:

- 1-2 Turn Two-Step/Turn Two-Step; (Twirl) Fwd, 2, Apart, Point.

CAROLINA — Jay-Bar-Kay 503

Choreographers: Chet and Barbara Smith

Comment: Well played music and an easy novelty dance for dancers with some experience but perhaps a bit of a challenge for the novice. Eight measures are repeats.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Back Away, 2, 3, Clap; Together, 2, 3 (join hands forearms upright), —;

DANCE

- 1-4 Heel, Stand, Heel, Stand; Heels Out, Heels In, Heels Out, Heels In; Side,

Behind, Side, Behind end facing LOD in OPEN; **Fwd, Brush, Fwd** end FACING M WALL, —;

5-8 Repeat action meas 1-4 except to end facing LOD in OPEN;

9-12 **Fwd Two-Step; Turn In Two-Step** end facing RLOD in LEFT-OPEN; **Bwd Two-Step; Turn In Two-Step** end facing LOD in OPEN;

13-16 **Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Dip Back, —, Recov, —;**

17-20 Repeat action meas 1-4;

21-24 Repeat action meas 5-8;

25-28 **Fwd Two-Step; (Roll XIF) Fwd Two-Step; (Fwd Two-Step) Roll XIF, 2, 3** end facing LOD in OPEN, —; **Fwd Two-Step;**

29-32 **Side, Behind, Side, —; Side, Behind, Side, —; Cut, Back, Cut, Back; Dip Back, —, Recov, —;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:
1-4 **Heel, Stand, Heel, Stand; Heels Out, Heels In, Heels Out, Heels In; Side, Behind, Side, Behind** end facing LOD in OPEN; **Fwd, Brush, Fwd, Ack.**

PEEK A BOO — Grenn 14142

Choreographers: Kenn Reid and Ruth Montijo

Comment: Excellent music and a two-step routine that is not difficult. Music has a Rumba flavor. Eight of the twelve measures are repeats.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; (Twirl) Side, Behind, Side, —; (Rev Twirl** end in BANJO facing RLOD) **Side, Behind, Side, —;**

PART A

1-4 **Fwd Two-Step; Step, Close, Spot Turn** end in SIDECAR M facing RLOD; **Rock Back, —, Recov, —; Fwd, Close, Back, —;**

5-8 **Back, Side, Thru** end in CLOSED M facing WALL, —; **Turn Two-Step; Turn Two-Step; (Twirl) Fwd, —, 2** end in BANJO M facing LOD, —;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing LOD;

PART B

17-20 **Step, Close, Step, Flare; Step, Close, Step, Flare** end SIDECAR; **Rock Fwd, —, Recov, —; (W Under) 1/2 L Turn** end facing RLOD, **Fwd to BUTTERFLY SIDE-CAR;**

21-24 Repeat action meas 17-20 in RLOD end in BUTTERFLY M facing WALL;

25-28 **Face to Face Two-Step; Back to Back Two-Step; Circle Away Two-Step; Together Two-Step** end in CLOSED M facing WALL;

29-32 **Side, Close, Fwd, —; Side, Close, Back, —; Dip Back, —, Recov, —; (Twirl) Fwd, —, 2** end in BANJO M facing LOD, —;

SEQUENCE: Dance goes thru twice. Second time thru on meas 32 Step Apart and Point.

CHERRY TIME — Grenn 14142

Choreographers: Glen and Beth McLeod

Comment: Good music to the tune "Cherry Blossom Lane" and a routine in the easy intermediate class. Eight of the thirty-two measures are repeats.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**

DANCE

1-4 **Fwd Two-Step; Fwd/Face, —, Side, Close M** facing WALL; **(Twirl) Side, Behind, Side, Touch** end in LOOSE-CLOSED; **Side, Close, Cross** end in BANJO M facing LOD, —;

5-8 **Fwd Two-Step; Rock Fwd, —, Recov to Face** in CLOSED M facing WALL, —; **Side, Close, Fwd, —; Pivot, —, 2, —** end in SEMI-CLOSED facing LOD;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8 except to end in LOOSE-CLOSED M facing WALL;

17-20 **Twisty Vine, 2, 3, 4; 5, 6, 7, 8** end in BANJO M facing LOD; **Fwd, Close, Back, —; Back, Close, Fwd** to end in LOOSE-CLOSED M facing WALL, —;

21-24 **Twisty Vine, 2, 3, 4; 5, 6, 7, 8** end in BANJO M facing LOD; **Fwd, Close, Back, —; (Side, Close, Thru, —;) Back, Close, Fwd** end in BUTTERFLY M facing WALL, —;

25-28 **Face to Face Two-Step; Back to Back Two-Step; Side, Close, Cross** end in OPEN facing LOD, —; **1/4 R Turn M** facing WALL, —, **On Arnd to Back to Back, —;**

29-32 **Back to Back Two-Step; Face to Face Two-Step; Side, Close, Cross, —** end in CLOSED; **Pivot, —, 2** end in SEMI-CLOSED, —;

SEQUENCE: Dance goes thru twice then Step Apart and ACK.

OUR RED HEAD — Blue Star 1889

Choreographers: Cliff and Lorraine Hendricks

Comment: Danceable music with a fox-trot flavor and an intermediate level routine that offers something a bit different. Eight measures are repeated.

CLOSED M facing LOD Wait 3 pickup notes

PART A

1-4 **Fwd Two-Step; Fwd Two-Step** end in BANJO; **Fwd, Lock, Fwd** end in CLOSED, —; **Side, Close, Back, —;**

5-8 **Back up Two-Step; Back up Two-Step** end in BANJO; **Back, Lock, Back** end in CLOSED, —; **Side, Close, Fwd, —;**

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8 except to end

in BUTTERFLY M facing WALL:

PART B

- 1-4 Step, Kick, Face/Step, Step; Step, Kick, Face/Step, Step; Side, Behind, Side/Close, Side; Side, Behind, Side/Close, Side;
5-8 Rock Apart, Recov, Change Sides/Step, Step; Rock Apart, Recov, Together to CLOSED/Step, Step; Dip Back, —, Recov, —; Pivot, —, 2 end M facing WALL, —;

PART C

- 1-4 Side, Close, Turn to (Bk to Bk), —; Lunge LOD, —, Draw, —; Side, Close, Turn end M facing WALL in LOOSE-CLOSED; Lunge RLOD, —, Draw, —;
5-8 Side, Close, Fwd, —; Side, Close, Cross to CLOSED, —; Turn Two-Step; Turn Two-Step end M facing LOD;
SEQUENCE: Dance goes thru twice second time end M facing WALL in BUTTERFLY.

Ending:

- 1-4 Step, Kick, Face/Step, Step; Step, Kick, Face/Step, Step; Back Away, 2, Back/Close, Back; Together, 2, Fwd/Step, Step; Apart/Point.

VIOLIN WALTZ — Blue Star 1889

Choreographers: Oscar and Fran Schwartz

Comments Good waltz music and a routine that is not difficult for those with some waltz experience. Half of the measures are repeats.

INTRODUCTION

- 1-4 DIAG OPEN Wait; Wait; Apart, Point, —; Together to CLOSED M facing LOD, Touch, —;

PART A

- 1-4 (L) $\frac{1}{2}$ Turn Waltz end facing RLOD; Bwd Waltz; (R) $\frac{1}{2}$ Turn Waltz end facing LOD; Side, $\frac{1}{4}$ Turn to LEFT-OPEN, Back;
5-8 Wheel, 2, 3; On Arnd, 2, 3 end facing LOD; (Roll XIF end in HALF-OPEN) In Place, 2, 3; Pickup to CLOSED, 2, 3 end M facing LOD;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing LOD;

PART B

- 17-20 Cross, Touch, —; Twinkle, 2, 3 to SIDE-CAR; Twinkle, 2, 3 to BANJO; Fwd to CLOSED, Touch, —;
21-24 (Twirl) $\frac{1}{4}$ L Turn, 2, 3 end M facing COH in CLOSED; Side, Behind, Side; Thru, Side, Close; $\frac{1}{4}$ L Turn, 2, 3 end M facing RLOD in BUTTERFLY;
25-28 Traveling RLOD Repeat action meas 17-20;
29-32 Repeat action meas 21-24 end in CLOSED M facing LOD;

SEQUENCE: Dance goes thru three times, Step Apart and ACK.

Additional R/D records are reviewed in the On the Record section, page 62.

INTERRUPTED RIGHT AND LEFT GRAND

By Jeanne Moody, Salinas, California

Allemande left go right and left grand
Up that river and past that slough
Heads keep going sides turn thru
It's a crazy grand we're gonna do
Sides keep going heads turn thru
Wrong way grand go bout a mile
Meet your honey walk on by
Allemande left with the corner maid
Come back one and promenade

SPIN CHAIN THAR

By Bill Armstrong, Los Angeles, California

One face two
Three face four
Bend the line right and left thru
Slide thru do sa do
Ocean wave spin chain thru
Don't be late meet that girl
Catch all eight
First by the right hand
Half way round
Back by the left like
Allemande thar
Men swing in right where you are
Shoot that star
Grand right and left etc

SINGING CALL*

SNOWBIRD

By Danny Robinson, Winter Park, Florida.

Called by Bob Dubree, Knoxville, Tennessee.

Record: Square Tunes #130, Flip Instrumental with Bob Dubree

OPENER, MIDDLE BREAK, ENDING

Circle left beneath this
Snowy mantle cold and clean
The unborn grass lies
Waiting for its coat to turn to green
Well you walk around your corner
Then do a do paso it's partner left
Corner right and partner left you know
Men star by the right around to corner maid
Left allemande that lady
Do sa do and promenade
The one I love forever is untrue
And if I could you know that
I would fly away with you
FIGURE:
One and three promenade three quarters
Around you know
Two and four square thru
Count four hands and go then cloverleaf
New centers pass thru slide thru spin the top
Let it flow and then you turn thru
Left allemande the corner
Go home with a do sa do
Swing the corner lady and we'll all promeno
So little snowbird take me with you
When you go to the land of
Gentle breezes where the peaceful waters flow
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

TAKE A GOOD LOOK

Here are some of the drills to illustrate Boomerang, described on page 16. The first five examples are by the originator of the movement, Vince Spillane who hails from Australia (which explains the name). The sixth example is by Will Orlich, while Larry Jack Marconette authored the last one.

Head couples star thru
Boomerang
Right and left thru
Left allemande

Head couples star thru
Double pass thru
Boomerang
Left allemande

Number one couple promenade half way
Stand behind number three
Forward four and four fall back
Forward again
Boomerang

Head couples star thru
Pass thru circle four
Head gents break and line up four
Pass thru wheel and deal
Double pass thru
Boomerang
Dive thru, pass thru
Left allemande

Couple three face couple four
Go forward and back
Forward again California twirl
Boomerang
Right and left thru
Spin the top
Swing thru
Square thru three quarters
Left allemande

POW

Head couples swing thru
Box the gnat
Right and left thru
Same couples lead to the right
Circle four
Head gents break to a line of four
Bend the line pass thru
Wheel and deal substitute
Boomerang
Left allemande

BOOMERANG VARIATION

By Larry Jack Marconette

One and three star thru
Double pass thru boomerang
Dive thru
Double pass thru boomerang
Right and left thru
Allemande left

TRICKY QUICKIE

By Buford Evans, Prairie Village, Kansas

Heads pass thru and
Partner trade with a quarter more
Do sa do and without a stop
Spin the top
Now swing thru and slide thru
Left allemande

From notes of Northern California
Callers Association.

Ladies chain three quarters
One and three promenade half
Lead right circle to a line
Right and left thru double swing thru
All swing right three quarters
In single file circulate
Circulate again
Men run girls slide
Star thru right and left thru
Pass thru bend the line
Right and left thru
Right and left thru
Pass thru bend the line
Right and left thru
Double swing thru
All swing right three quarters
In single file circulate
Circulate again
Circulate again
Boys run girls slide
California twirl
Allemande left

SINGING CALL*

I GET THE BLUES

By Ted Wegener, Gardena, California

Record: Scope #541, Flip Instrumental
with Ted Wegener

OPENER, MIDDLE BREAK, ENDING

Four ladies chain across the ring
Turn the girl and circle left I sing
Circle left around
Ladies center men sashay
Circle left ladies center
Men sashay I say
Allemande left weave around the ring
Promenade your pretty little thing
It rained when I found you
It rained when I lost you
That's why I'm so blue when it rains.

FIGURE:

Heads right and left thru across you go
Sides star thru pass thru you know
Sashay thru the outside two
Bend the line and then
Two ladies chain straight across
Turn that girl my friend
Slide thru corners allemande
Do sa do and corner promenade
It rained when I found you
it rained when I lost you
That's why I'm so blue when it rains.

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

AUSTRALIAN VARIATION

By Chuck Besson, Alexandria, Louisiana
Head ladies chain
Couples one and two right and left thru
Now same two rollaway
Sides pass thru separate and
Round one to squeeze in and
Circle up eight to the left
One couple rollaway and circle left
Two couples rollaway and circle left
Three couples rollaway and circle left
Four couples rollaway and
Left allemande

WALK WALK

By Bill Barton, Cornish Flats, New Hampshire
Head ladies chain
Sides right and left thru
Heads promenade three quarters
Sides star thru pass thru
Promenade three quarters
Others star thru pass thru
Promenade three quarters
Others star thru pass thru
Promenade halfway
Others star thru pass thru
Left allemande

Here are a couple of dances from Thor Sigurdson, Emerson, Manitoba, Canada. He calls them Turn and Cloverleaf.

Heads pass thru and separate
Go around one into the middle
Heads turn thru
Left turn thru with outside two
Back to the middle and turn thru
All eight cloverleaf
Centers square thru four hands
When you're there cloverleaf
New centers square thru two hands
And now you cloverleaf
Original centers square thru two hands
And then cloverleaf now the other two
Square thru four hands
And then cloverleaf
Center four turn thru
Left turn thru with outside two
Back to middle and turn thru
All eight cloverleaf
Center four slide thru and cross trail
Allemande left

Heads slide thru and
Square thru three quarters
Left square thru three quarters
With the outside two
Those in the middle turn thru
All eight cloverleaf
Those in the middle
Square thru three quarters
Left turn thru with outside two
Back to middle and turn thru
All eight cloverleaf
Those in middle pass thru
Left allemande

Here are three breaks sent in by Ed Fraidenburg, Midland, Michigan.

Heads square thru centers in and
Cast off three quarters
All eight circulate
Cast off three quarters
All eight circulate
Men run
Left allemande

Heads square thru and centers in
Cast off three quarters
All eight circulate
Cast off three quarters
Ends trade centers Frontier whirl
Cast off three quarters
All eight circulate
Cast off three quarters
Centers square thru three quarters
Ends trade
Left allemande

Heads square thru
Do sa do the outside two
Make an ocean wave and
Cast off three quarters
All eight circulate
Centers run
All eight circulate
Bend the line
Men pass thru
Girls cross fold
Men turn back
Left allemande

SINGING CALL*

I'M A LOVER NOT A FIGHTER

By Dick Hoffman, Westminster, California
Record: Windsor #4960, Flip Instrumental
with Dick Hoffman

OPENER, MIDDLE BREAK, ENDING

Sides face grand square
I'm a lover not a fighter
I kind of like it that way reverse
If you want a fighting partner
Go live with Cassius Clay
Join hands circle left round the ring you go
Left allemande come back
A do sa do promenade
I never seem to please you lately
Cause all you ever do is complain
FIGURE:
One and three lead to the right
Circle four and make a line
Move eight to the middle and
Come on back with you star thru
Do sa do all the way around make ocean wave
Boys run around that girl
Wheel and deal you do dive thru swing thru
Turn thru and then swing that corner girl and
Promenade your lady around that ring
Get her back home and swing
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

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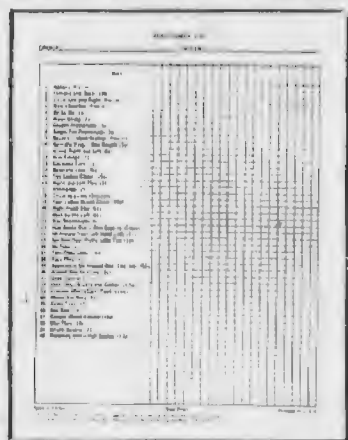
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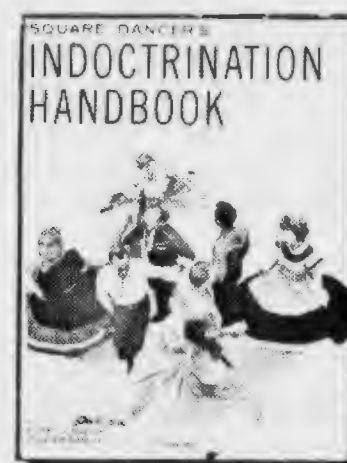
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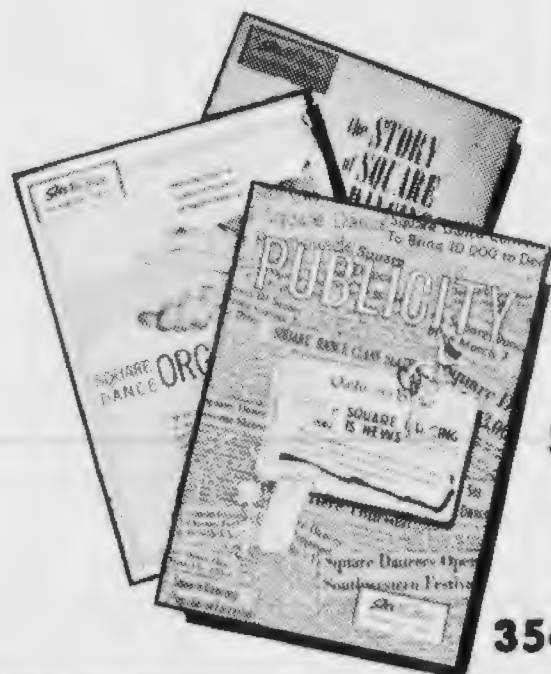
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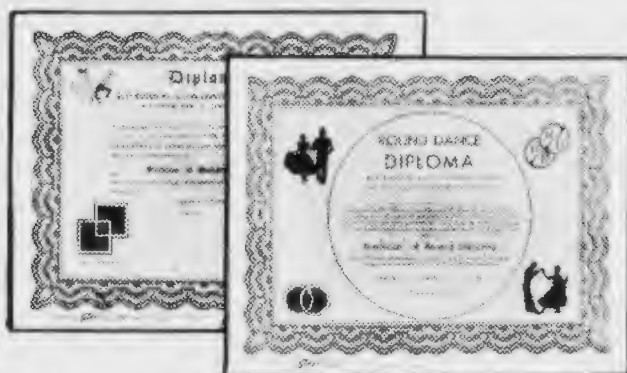
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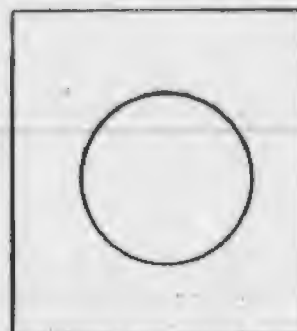
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CALLER of the MONTH



Bill Ruehle, Tacoma, Washington

IT TOOK FIVE YEARS to talk Bill into taking square dance lessons (no one was going to make a cowboy out of him), but when he finally took the plunge it was instant love. In 1958, when the lessons were completed, the Ruehles joined six clubs. They soon learned that this involved too much committee work and left too little time for dancing, so they dropped their membership in some of the clubs and at present belong to two square and one round dance clubs. Those first three or four years they danced four nights each week.

In 1960 Bill was asked to teach a class, and after much preparation he began with four squares. He found that he enjoyed teaching and the dancers discovered that he was a good teacher. He teaches classes in square and round dancing at the present time and also calls regularly for the Shuffles and Ruffles in Tacoma, Mt. Rainier Promenaders in Elbe, and Roundaliers in Seattle.

Bill is Past President of the Rainier Teachers and Callers Group and is presently their representative to the Rainier Council of dancers. He served in the capacity of Hospitality Chairman for the National Square Dance Convention held in Seattle, has acted as M.C. and called at local festivals. In his spare time Bill enjoys playing golf.

Bill's lovely wife, Peggy, is also very active in the square and round dance field, having served as secretary for the Teachers and Callers Group as well as for the Council. Peggy says, "We've served on more committees than we can remember."

The Ruehles attend all the square and round dance clinics and parties they can and still fulfill Bill's outside calling commitments. They have attended five Winter Asilomar sessions and look forward to each one because

of the dancing, the friends they've made, and the material Bill brings home.

Bill works as a printing pressman and the Ruehles have two married children and three grandchildren. Daughter Jolene is also a square dancer.



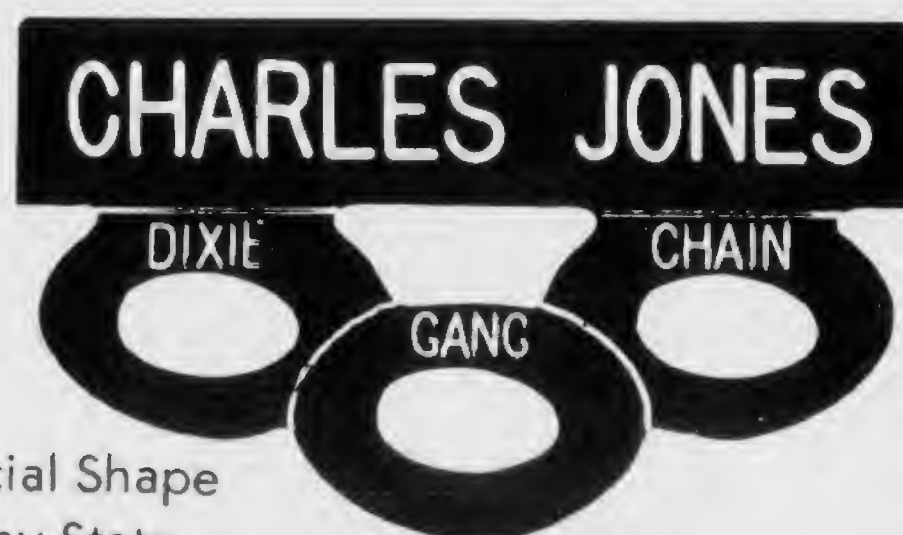
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Centennial Hall, London, Ont., Canada
- Apr. 2-3—Alabama Jubilee, Munic. Audit.,
Birmingham, Ala.
- Apr. 2-3—21st Ann. S.W. Kansas S/D Festi-
val, Munic. Audit., Dodge City, Ka.
- Apr. 2-3—16th Ann. Central Miss. S/D Festi-
val, Downtown YWCA, Jackson, Miss.
- Apr. 3—Crippled Childrens Benefit Sq. Dance
Nat'l Guard Armory, Sidney, Nebr.
- Apr. 3—16th Ann. Jamboree, Y.M.C.A.,
Decatur, Ill.
- Apr. 3—17th Va. S/D Festival, Memorial
Gym, U. of Va., Charlottesville, Virginia
- Apr. 3—24th Ann. N.E. Okla. S/D Assn.
Festival, Assembly Center, Tulsa, Okla.
- Apr. 3-4—Chiefs & Squaws 3rd Ann. Fest.
St. Marys H.S., Paducah, Ky.
- Apr. 4—Chicago Area Callers Assn., 1st New
Dancers Jamboree "Spring Cotillion," N.W.
area Boy Scout Bldg., Arlington Hgts, Ill.
- Apr. 10—7th Ann. Atlantic Jamboree, Bicen-
tennial Jr. High, Dartsmouth, N.S., Canada
- Apr. 10—Spring Dance Festival, Salt Lake
City, Utah
- Apr. 16-17—24th Ann. Valley of Sun S/D
Festival, Tempe Union High School, Tempe,
Ariz.
- Apr. 16-17—No. Dakota S/ & R/D Convention
and Jamboree, New Williston Armory, Wil-
liston, N.D.
- Apr. 16-17—2nd Ann. No. Ont. S/D Assn.
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Apr. 17—4th Lynchburg S/D Fed. Festival Holy Cross School, Lynchburg, Va.

Apr. 17—Blue Ridge Twirlers 3rd Ann. Spring Festival, Lee Jackson Ballroom, Winchester, Va.

Apr. 18—April Shower S/D, LaSalette Sem., Gym, Rte. 146, Altamont, N.Y.

Apr. 18—8th Ann. Promenade Jamboree Toledo Sports Arena, Toledo, Ohio

Apr. 18—4th Ann. Susquehanna Valley S/D Assn. Presidents Square-Up, Millerstown, Pa.

Apr. 21—PSARDA Spring Dance, Bethel High, Hampton, Va.

Apr. 23-24—1971 Spring Festival, Wichita, Ka.

Apr. 23-24—Greater St. Louis Fed. Festival of Hearts, Belleclair Expo. Hall, Belleville, Ill.

Apr. 23-24—12th Ann. New England S/D Conv., Butova Gym, Springfield, Mass.

Apr. 23-25—10th Ann. Spring Fling La Crosse, Wisc.

Apr. 24—9th Ann. Central N.Y. S/D Assn. Festival, Strough School & Rome Free Academy, Rome, N.Y.

Apr. 24—Pisgah Promenaders, April Showers Dance, St. Joan of Arc School, Asheville, N.C.

Apr. 24-25—Ann. Western Nebraska S/D Assn. Festival, Public School Audit., Ogallala, Nebr.

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May 1—Holiday in Dixie, Civic Center Conv. Hall, Shreveport, La.

May 1-2—Illinois Fed. Ann. May Fest. YMCA, Decatur, Ill.

May 2—Annual Round Dance Workshop Canterbury Comm. Centre, Ottawa, Ont., Can.

May 2—15th Ann. Spring Frolic, Country Maid Inn, Cudahy, Wis.

May 2—Shufflin' Shoes "Day In May," Sheraton Motor Inn, Binghamton, N.Y.

May 7-8—Kansas S/D Conv., Exhibition Hall, Wichita, Ka.

May 7-8—State Festival, Las Cruces, New Mexico

May 8—Blossomtime S/D, Hi School Gym, Benton Harbor, Mich.

May 8—8th Ann. S & R/D Festival Munic. Aud., Houma, Louisiana

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SINGING CALLS

IF THE WORLD KEEPS ON TURNING — Lore 1123

Key: C Tempo: 128 Range: HC

Caller: Bill Schutz LC

Synopsis: (Break) Four ladies chain — join hands circle left — walk around corner — turn partner by left — men back in right hand star — slip clutch — pass two — left allemande — right and left grand — promenade (Figure) Heads star thru — do sa do — same two spin the top — slide thru — circle four make a line — star the square — swing corner — left allemande — come back promenade.

Comment: A popular country tune and a standard dance pattern. Rating: ☆☆

THE MAN IN THE MOON — Kalox 1113

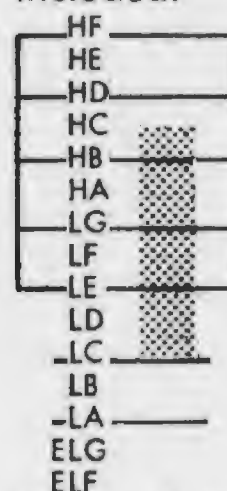
Key: A Flat Tempo: 124 Range: HD

Caller: Vaughn Parrish LE

Synopsis: (Break) Four ladies chain three quarters — turn 'em with arm around —

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

heads (sides) lead to right circle four — head (side) men break make a line — up and back — right and left thru — turn once more — slide thru — swing thru — two boys trade — swing corner — promenade.

Comment: Danceable music and a well timed standard dance routine. Rating: ☆☆☆

SNOWBIRD — Square Tunes 130*

Key: C **Tempo:** 122 **Range:** HC
Caller: Bob Dubree LG

Synopsis: Complete call printed in Workshop.

Comment: This is the fourth record to this tune, but like some of the others it is a good dance.

Rating: ☆☆☆+

THE FIGHTIN' SIDE OF ME — Windsor 4961

Key: E Flat **Tempo:** 126 **Range:** HB
Caller: Dave Abbott LB

Synopsis: (Break) Do sa do corner — seesaw partner — men star right — star promenade — girls roll back — allemande — do sa do — promenade (Figure) Heads (sides) star thru — California twirl — do sa do — spin chain thru — girls circulate twice — turn thru — allemande — pass one — promenade.

Comment: A country tune and a contemporary dance. Rating: ☆☆☆

BANJO PICKER — Grenn 12124

Key: G **Tempo:** 128 **Range:** HB
Caller: Earl Johnston LD

Synopsis: (Break) Four ladies chain — turn 'em chain 'em back — join hands circle — allemande left — right and left grand — do sa do — men star left — go home and swing — promenade (Figure) One and three promenade halfway — down the middle — right and left thru — turn the girl — two and four

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey as tabulated in mid-March.

SINGING CALLS

The Grande Colonel Spin	Kalox 1112
Mississippi	Wagon Wheel 603
Snow Bird	Hi-Hat 397
Snowbird	Jay-Bar-Kay 117
New World In The Morning	Wagon Wheel 209

ROUND DANCES

Be My Love	Grenn 14139
Norma Loves Me	Belco 242
Mammas Gone	Hi-Hat 880
Without You	Belco 240
High Society	Hi-Hat 877

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pass thru separate around two — make a line — up and back — box the gnat — right and left thru — join hands circle left — allemande corner — right and left grand — promenade.

Comment: An always popular tune and a good instrumental. A well timed standard routine.

Rating: ☆☆☆

CAJUN BABY — Top 25227

Key: C Tempo: 127 Range: HD
Caller: Jim Stewart LC

Synopsis: (Break) Join hands circle — walk around corner — see saw partner — allemande left — allemande thar — right and left and star — men back up in middle — slip the clutch — skip one girl — corners allemande — grand right and left — do sa do — promenade (Figure) Heads (sides) lead to right — circle to a line — pass thru — wheel and deal — center four do sa do — fan the top — step thru — partner trade — swing corner — left allemande — grand right and left — do sa do — promenade.

Comment: Good music and a fast moving contemporary dance.

Rating: ☆☆☆

NOBODYS SWEETHEART — Mac Gregor 2084

Key: F Tempo: 128 Range: HD
Caller: Mort Simpson LD

Synopsis: (Break) Allemande — box the gnat — pull by — allemande — swing — circle half way — sides face grand square — allemande — promenade (Figure) Heads (sides) square thru — swing thru — boys run — bend the line — pass thru — wheel and deal — centers pass thru — eight chain five — allemande — swing — promenade.

Comment: An old time favorite tune and a fast moving dance figure.

Rating: ☆☆☆

RING OF FIRE — Swinging Square 2354

Key: B Flat Tempo: 126 Range: HC
Caller: Harry Tucciarone Jr. LB

Synopsis: (Break) Four ladies chain three quarters — rollaway — circle left — allemande left like allemande thar — go forward two — boys wheel in with backup star — shoot the star all way around — pull partner by —



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allemande left corner — go home promenade
her — promenade home (Figure) Heads
promenade all way around — while sides
square thru four hands — right and left thru
— dive thru — square thru three hands —
allemande corner — go home do sa do —
corner promenade.

Comment: A popular country tune and a
standard dance pattern. Rating: ☆☆

EARLY MORNING RAIN — Blue Star 1890
Key: E Flat Tempo: 129 Range: HB
Caller: Bob Fisk LB
Synopsis: (Break) Four ladies chain three
quarters — rollaway — circle left — left

allemande — weave the ring — do sa do —
promenade (Figure) One and three (two and
four) square thru — corner do sa do — swing
thru — spin the top — slide thru — corner
swing — left allemande — promenade.

Comment: A smooth instrumental and a
pleasant routine to dance. Rating: ☆☆☆

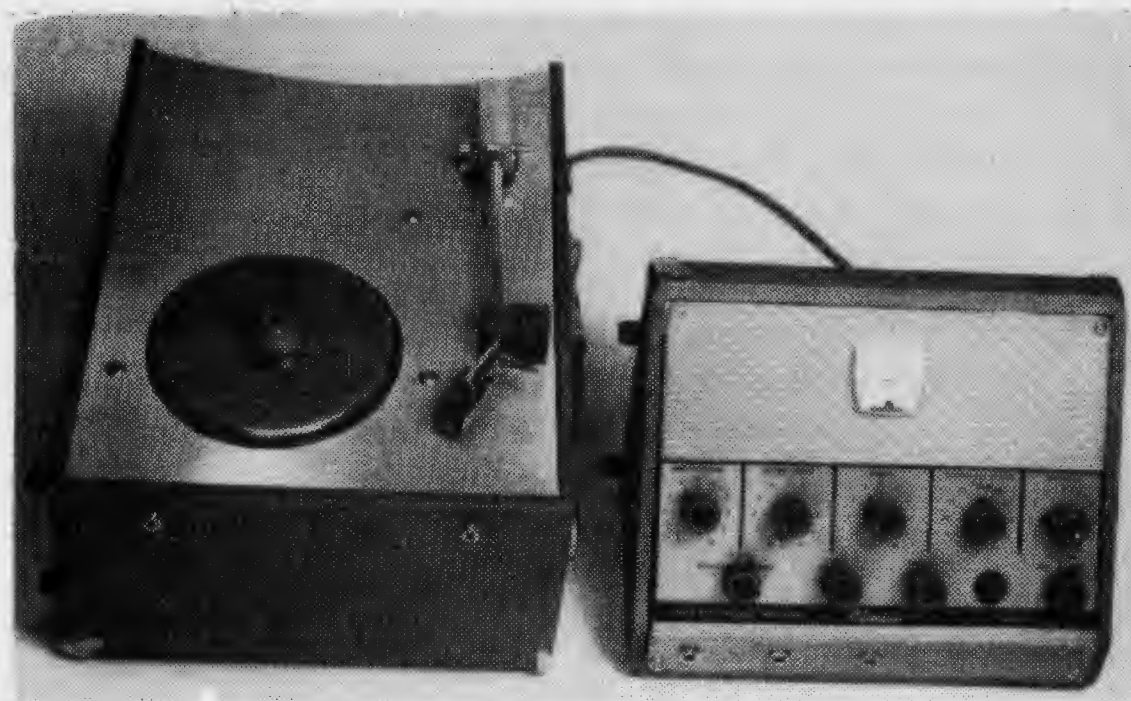
ROCK ME BACK TO LITTLE ROCK — Top 25224
Key: G Tempo: 129 Range: HB
Caller: Ed Fraidenburg LC
Synopsis: (Break) Four ladies chain three
quarters — join hands circle left — four
ladies rollaway — circle left again — left
allemande — weave ring — do sa do —

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SQUARE DANCERS
ENCYCLOPEDIA

This booklet is the product of my own survey of the past 10 years. It's purpose is to give callers and dancers the answers to their problems with movements, terms, rules, and the differences in some movements. The purpose of the survey has been for standardization and taken through phone calls, letters, and from talking to dancers and callers in various sections. I have printed everything pertaining to square dancers not to encourage the use of so many movements but only to allow dancers a rapid reference to them. 115 • 8½x11 offset printed pages.

The booklet is my hobby and is the product of countless hours of search and check out. In hopes that it will add to the pleasure of all square dancers I am holding the price at \$3.50 postpaid. For booklets and supplements write to **BILL BURLESON, 2565 FOX AVE., S.E. MINERVA, OHIO 44657.**

promenade (Figure) One and three (two and four) square thru three quarters — separate walk around two — make a line — go up and back — box the gnat — right and left thru — star thru — pass thru — left allemande — do sa do — promenade.

Comment: A fast moving instrumental and a good tune. Dance patterns are standard.

Rating: ☆☆☆

I GET THE BLUES — Scope 541*

Key: E Flat Tempo: 128 Range: HC
Caller: Ted Wegener LC

Synopsis: Complete call printed in Workshop.

Comment: Danceable music and standard dance routine.

Rating: ☆☆☆

BIG BLUE EYES — Hi-Hat 401

Key: F Tempo: 122 Range: HA
Caller: Ernie Kinney LC

Synopsis: (Break) Do sa do corner — see saw partner — head gents corner girl up and back — square thru four hands — do sa do own — left allemande — grand right and left — meet partner do sa do — promenade (Figure) One and three (two and four) promenade halfway — two and four (one and three) square thru four hands — right and left thru outside two — dive thru — star thru — back out and circle eight — left allemande — do sa do partner — swing corner — promenade.

Comment: Danceable music and a well timed standard routine. Tune is one that was popular back in the "78" days. A slight increase in speed makes this one quite pleasant to dance.

Rating: ☆☆

WONDER COULD I LIVE THERE — Mustang 128

Key: C Tempo: 126 Range: HC
Caller: Bill Wright LC

Synopsis: (Break) Join hands circle — left allemande — partner do sa do — men star left — turn partner by right — corners allemande — do sa do — promenade (Figure) Heads (sides) bow to partner — lead right circle four — make a line — pass thru — wheel and deal — double pass thru — cloverleaf — centers do sa do — swing thru go two by two — box the gnat — pull by —

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swing — promenade.
Comment: A country tune, and danceable music and a fast moving standard dance pattern.

Rating: ☆☆

YOUNG MAGGIE — Top 25226

Key: E Flat

Tempo: 128

Range: HD

Caller: Joe Prystupa

LB

Synopsis: (Break) Four ladies chain — join hands circle left — allemande left — allemande thar forward two and star — men swing in — right hand in — shoot star — grand right and left — meet partner promenade (Figure) Heads square thru four hands — do sa do — ocean wave and balance —

scoot back — walk in — turn thru — rejoin 'em — men trade — men run — wheel and deal — swing — left allemande — promenade.

Comment: An old tune in contemporary rhythm and a modern action packed dance.

Rating: ☆☆☆+

BILL BAILEY — Top 25225

Key: F

Tempo: 128

Range: HE

Caller: Bruce Welsh

LB

Synopsis: (Break) Circle left — left allemande corner — turn partner right — men star left — turn partner by the right — left allemande — come back one — promenade home (Figure) First and third square thru four hands —

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Comment: A good standard tune and a well played instrumental. Two levels of dances are offered and both are quite danceable. This tune goes slightly higher than average.

Rating: ☆☆☆+

ALONE WITH YOU — Belco 118

Key: C Tempo: 122

Caller: Walt McNeel

Range: HC
LC

Synopsis: (Break) Four men star by right — pick up partner arm around — spread the

star — girls duck under gents right side — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain three quarters — new head (side) ladies chain across — heads (sides) square thru four hands — meet corner do sa do — make a wave — balance — swing thru — girls trade — boys trade — swing — promenade.

Comment: A good tune and danceable routine. Music is a bit slow.

Rating: ☆☆

MEMORIES — Lightning S 5001

Key: C Tempo: 122

Caller: Dewayne Bridges

Range: HC
LC

Synopsis: (Break) Four ladies chain across —

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star — shoot star — turn thru — left
allemande — promenade (Figure) Heads
(sides) promenade half way — sides (heads)
star thru — pass thru — circle four sides
(heads) break make a line — up and back —
do sa do — spin the top — turn thru — left
allemande — promenade.

Comment: A country tune and a standard dance pattern.

Rating: ☆+

BYE BYE BLUES — Pulse 1003*

Key: E Flat and F Tempo: 127 Range: HA
Caller: Bruce Johnson LB

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Synopsis: Complete call printed in Workshop.

Comment: An excellent instrumental. A standard tune and an interesting dance pattern.

Rating: ☆☆☆

CALICO GIRL — Scope 540

Key: G Tempo: 127

Range: HC
LC

Caller: "Mac" McCullar

Synopsis: (Break) Do sa do corner — seesaw partner — gents star right allemande — pass one — right hand turn — partner left — do sa do corner — swing — promenade (Figure) Do sa do — right and left thru — cross trail — U turn back — right hand star — allemande — do sa do — swing corner — promenade.

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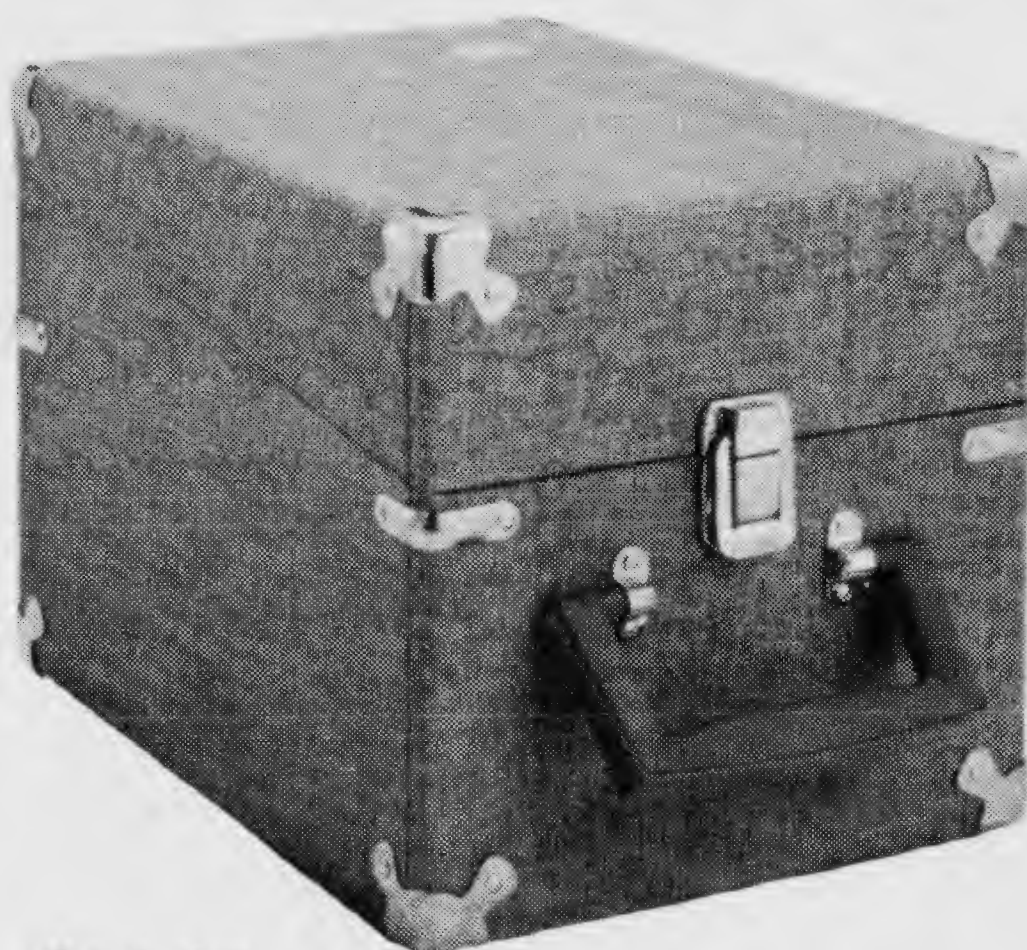
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 Caller: Earl Wright, Flip Inst.
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WW 121

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"FREDDIES FANCY"

HOEDOWNS

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Comment: A busy instrumental and an interesting dance pattern. Rating: ☆☆

I'M A LOVER NOT A FIGHTER — Windsor 4960*
Key: E Flat and F Tempo: 133 Range: HC
Caller: Dick Hoffman LC
Synopsis: Complete call printed in Workshop.
Comment: A good tune. A fast moving, action packed dance figure. Rating: ☆☆☆

HOEDOWNS

CALICO — Scope 308
Key: D Tempo: 134
Music: Hoedowners — Bass, Drums

ART'S MELODY — Flip side to Calico.
Key: F Tempo: 132
Music: Hoedowners — Piano, Guitars, Vibes, Drums, Bass, Trumpet
Comment: "Calico" is a rhythm track hoedown, with no melody instruments. "Art's Melody" is a busy instrumental based on a standard chord pattern. Rating: ☆+

ROUND DANCES

RUMBA DE LINDA — Grenn 15010
Choreographers: Buzz Glass
Comment: A not too difficult rumba routine at a lively tempo. Eight measures of the twenty four measure routine are repeated and the dance goes thru three times plus eight measures. This can also be used as a rumba mixer.

OHIO TWO-STEP — Flip side to Rumba De Linda
Choreographers: Pat and Louise Kimbley
Comment: Good danceable music and a standard routine that is very easy. Two eight measure parts with Part A being used four times and Part B used twice.

MIDNIGHT WALTZ — Hi-Hat 883
Choreographers: Gordon and Betty Moss

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(In The Morning)

Called by: Nate Bliss



LARRY
JACK



NATE
BLISS

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Comment: Excellent waltz music and a routine that should interest those dancers wanting something different. The use of "Slow, Quick/Quick, Quick/Quick;" timing in a couple of places puts this dance in a level for experienced dancers.

YOU TOOK ADVANTAGE OF ME — Flip side to Midnight Waltz

Choreographers: Gordon and Betty Moss

Comment: A danceable recording of an old standard tune and a routine featuring rhythm patterns that are unusual, puts this in a class that should interest those dancers wanting a bit of challenge.

DO'S AND DON'T'S OF SQUARE DANCING

These practical admonitions are from a presentation by Willard Orlich at Bangor Lodge Institute:

Do . . . Be quiet and attentive to the caller during instructions even though you know what he's trying to explain. Perhaps someone else in your set needs to be briefed.

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Do . . . Wear a name badge at all times. It

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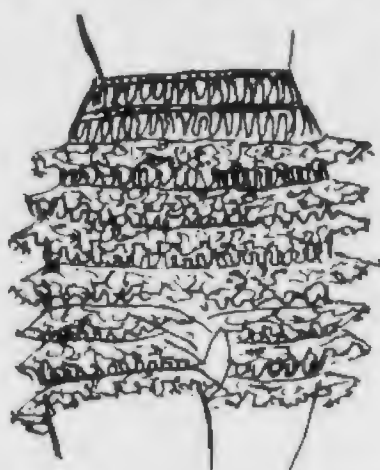
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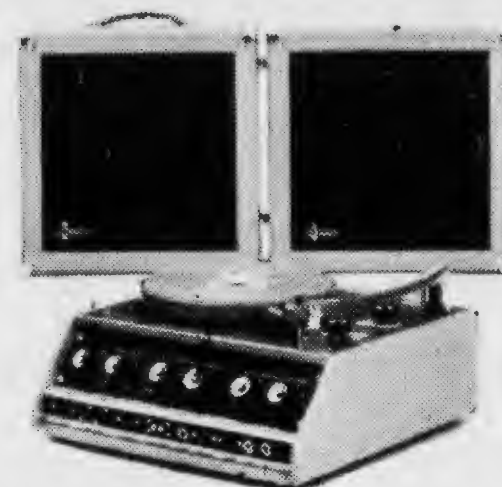
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might surprise some of the oldsters to learn that they are not as well known or important as they think they are to others. Don't... Be a "competitive" dancer, i.e. selfish rather than cooperative. It takes eight people to make a good set. Don't... Be over-exuberant. Your yells might drown out the caller's next command for everyone around you. Learn to be "noisy" at the right moment, i.e. during a Right and Left Grand but *not* at the Allemande Left or at the change of command point.

(LETTERS, continued from page 3)

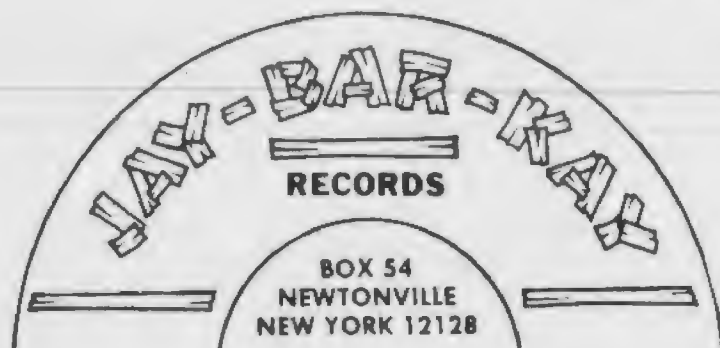
material, and very little interest from the base personnel, but through a sincere desire they managed to accomplish their goal. Our club will soon be two years old and a lot of the success goes to this couple. I would like to see SIOASDS cite this major accomplishment to the square dance community.

M/Sgt. Bobby Lockeby
APO San Francisco

Dear Editor:

The Tripoli Twirlers . . . North Africa,

THE SOUND WITH THE SOLID BEAT



JK 121

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JK 120

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JK 504

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By: Mike & Nancy Hanhurst

**AT YOUR
DEALERS NOW**

recently graduated a new class. This brings our club membership back up. (We had lost so many members with the closing of Wheeler AFB.) Another class is to start in February; we are now dancing 8-10 squares. . . .

We wish to invite anyone coming over this way to come "Square 'Em Up" with us. We dance each Friday night at the Union Church and are happy to have as our caller Johnny Pierce of Texas.

Louise Pierce
Tripoli, Libya, North Africa

Dear Editor:

American square dancing is beautiful the way it is called and danced all over the United States and around the world as well. Why (??) do we have to see a bunch of corny gymnastics called "square dancing" on T.V. shows? Ninety per cent of America must think this is what goes on in our clubs. Why don't we present a number of exhibition dances every year to let erate form of exercise, relaxing, entertaining erate form of exercise, relaxing, entertaining and good morally clean fun and fellowship?

Carl R. Hansen
Glasgow, Mont.

Your letter goes right along with a number we have received in recent months, asking the same question. We quite agree that there should be some way to tell the story as it is. During the coming year we hope to come up with some answers and will have some articles on the subject in the magazine.—Editor

Dear Editor:

There have been either letters or articles regarding friendliness of groups in square dancing in your magazine recently. My husband and I, like many others, joined this type



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14 Clinton, N.Y.
15 Skowhegan, Maine
16-17 Bay Path Barn
Boylston, Mass.
19 Hampton, Virginia
21 YWCA, Hot Springs,
Ark.
23 Blytheville Air Base,
Ark.
24 U.S. Naval Air Station
Memphis, Tenn.

28 YWCA, Hot Springs,
Ark.

30 Fairfield, Conn.

MAY

7 Espyville Station, Pa.
8 Workshop 2 to 4, Dance
8 to 11, Alexandria, Ind.
11 Midland, Mich.
14 Callers Assn. Dance
Battle Creek, Mich.
15 Muskegon, Mich.
16 Clinic and Workshop,
Callers Assn., Battle
19 YWCA, Hot Springs, Ark.
22 New Iberia, La.
26 YWCA, Hot Springs, Ark.

JUNE

3 Norton, Kansas
5 Colo. Springs, Colo.
6 Denver, Colo.
8 Gillete, Wyoming
10 Great Falls, Montana
12 Workshop 2 to 4, Dance
8 to 11, Spokane, Wash.
13 Richland, Washington
15 Vancouver, B.C., Canada
16 Seattle, Wash.
18 Trail, B.C., Canada
21 Valentine, Neb.
24-25-26 20th Nat. Square
Dance Conv., New
Orleans, La.

30 YWCA, Hot Springs, Ark.

JULY

9-10 1st Annual Golden
Island Sq. Dance Fun
Festival, Jekll Island, Ga
16 Ashland, Kentucky
18 16th Annual Wabash
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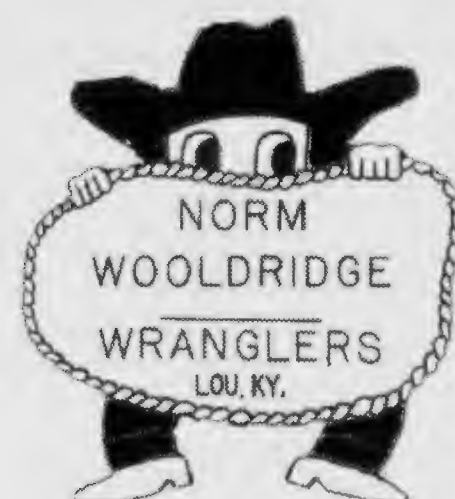


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of recreation as it is good exercise as well as being an opportunity to meet other friendly couples, and it is a couple activity.

Recently there was an article by Jim Schnabel which is very good as to what is evidently happening in other areas also. In analyzing WHY DROPOUTS, has it ever occurred to many that somewhere we are all missing the boat? Square dancing is a fun thing, not a test to see how many can be stumped . . . causing those who are a little slower to feel very unwanted. . . .

Why have we needed to make a rat race out of square dancing instead of the fun it used to be?

Mrs. B. G. Carlton
Ventura, California

We're in complete agreement and hope that within the next year folks will begin to put the emphasis back onto the real important features of square dancing.—Editor

Dear Editor:

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tion and I would like to thank your Square Dance Society for making these records available by premium certificate for members. . . .

Ray H. Mason
Auckland, New Zealand

So glad that you folks enjoyed the premium records. It appears that now we've started this project we're not going to be able to let it go, because it has become so popular.—Editor

Dear Editor:

At the time this letter is being written I am at home convalescing from major surgery. . . . I may be able to dance again, possibly as soon as April or May.

The following is a message to all square dancers everywhere. Thank God we have such wonderful people in this world as square dancers.

I have received cards of good wishes from people all over the State of Washington and visits from a great many local dancers, which is helping my recovery so that I may get back and dance with these wonderful people.

God Bless You All and Happy Dancing.
"Tredd" Treddenbarger
Kennewick, Washington

Dear Editor:

Our Hoedowners Club would like your readers to know what we are doing in the way of advertising. On first and third Saturdays we dance in our caller's hall and some of the members had a large square dance flag made and put up on a flag pole. In December we had a "flag-raising"; to the tune of Jumpin' Jacks, while approximately 90 dancers and guests watched, our flag was raised to fly day and night, inviting any square dance passersby to stop and dance with us. We also graduated



Triangle

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Esther Adams
Harker Heights, Texas

Dear Editor:

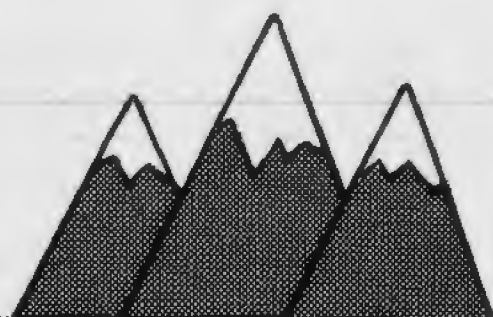
Have been enjoying Sets in Order for over two years now and look forward to receiving it each month. I find the record reviews very helpful as we have to buy our records by mail and without seeing the figures or hearing the music sometimes it is impossible to get any idea of what the record is like . . . the review helps to eliminate some of the guesswork.

I also enjoy the articles on calling and choreography as well. Every article is well done.

Ralph Brown
St. Hubert 3, Quebec

Dear Editor:

This is in reply to Mr. Abbs' letter which was published in Square Dancing, November issue. I have been registration clerk at the Penn State Festival for the past five years and know for a fact that there were no dancers in attendance, from State College, who had not completed at least 30 weeks of instruction in



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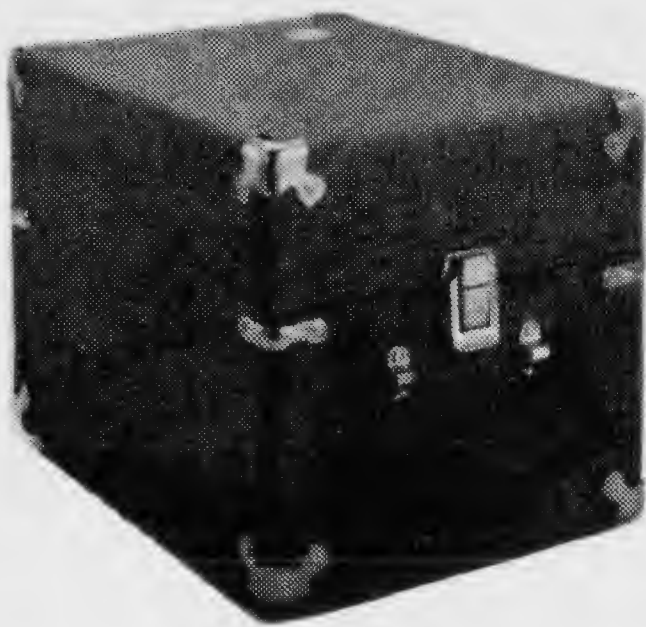
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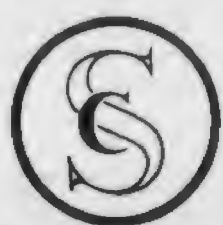


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INFORMATION: Write Sou'Wester Fun in '71, Box 1907, Olympia, Wa. 98501

Modern Western Square Dancing. The caller-teacher in State College is one of the best in this area and Mr. Abbs' statements were very unfair to him. It would be a good idea if people got all the facts before they had such letters published in a national magazine. **SQUARE DANCE FOR FUN—NOT PERFECTION.**

Mary J. Hastings
Centre Hall, Pa.

Dear Editor:

We are sending our check for another year's

subscription to our favorite magazine, Square Dancing. Improve on it, if you must, *but* don't leave out or drop any of the wonderful articles, etc., that endeared it to us in the first place.

Ted Wojeski
Newton Square, Pa.

Dear Editor:

I am a caller for one of the area clubs known as the Stone Gate Swingers and I can assure you that square dancing is on the upswing around here. Our club was organized in February, 1970; we now have 21 couples as

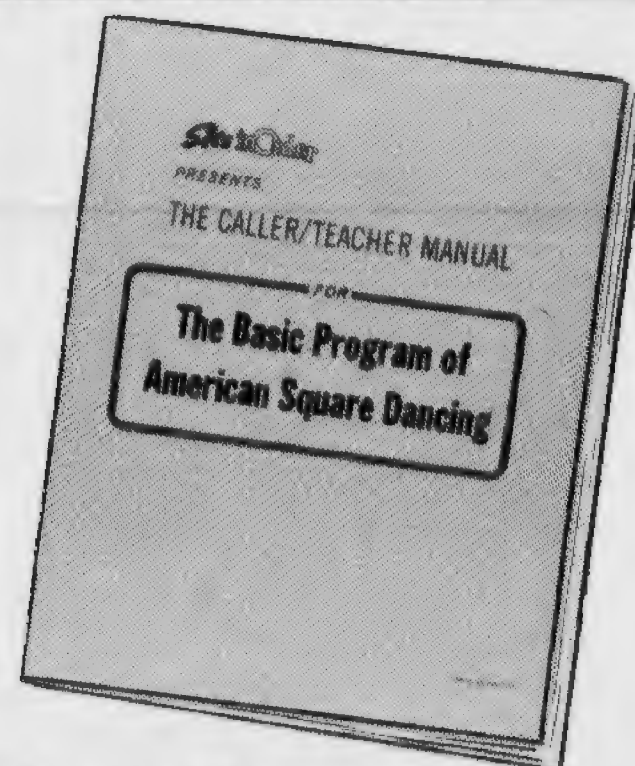
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Lansing, Mich.

ANSWERS TO SCRAMBLED BASICS (PAGE 21)

If you managed to clear up all ten of the
basics you're not only high level, but you're
super stratospherical high level. Seven to nine
correct gives you "star" rating. From four to
six you're just a pure genius. From one to five
rates you with the average.

- | | |
|--------------------|---------------------|
| (1) Swing Thru | (6) Spin the Top |
| (2) Split the Ring | (7) Grand Square |
| (3) Allemande | (8) Ends Turn In |
| (4) Wheel and Deal | (9) Separate |
| (5) Promenade | (10) Weave the Ring |

(VIEW, continued from page 24)

rhythms now coming into vogue. If it has a
beat he'll find it.

A good dancer is graceful. He need not
glide around the floor like a scene from Swan
Lake, but he doesn't step on people very often.
He watches what he is doing. He is precise
and economical in his movements, and in
being so, conserves his energy so that he can



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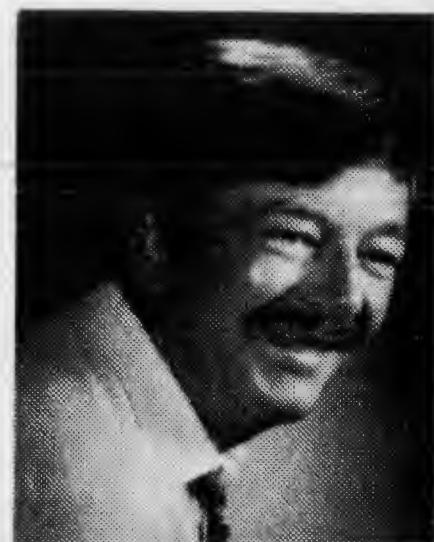
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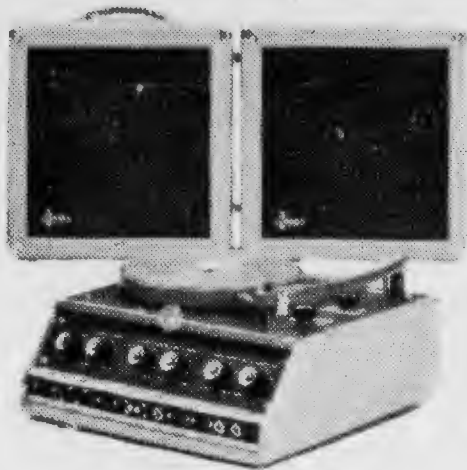
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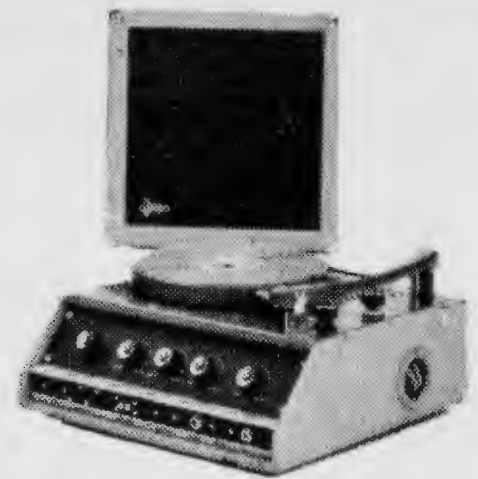




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keep dancing longer than most. He is firm yet not rough in any movement involving arm turns, swings, and other physical contacts. He definitely does not push. If he sees someone going off in the wrong direction he doesn't turn them around. He wishes them godspeed and lets them go on their way, confident that they'll be back eventually.

The good dancer may or may not be given to frills and bric-a-brac in his dancing. He may or may not throw in a few extra twirls as a matter of individual styling. He may engage in

a few unorthodox interpretations of standard basics as the whim strikes him. But you may be sure that when he does so, he does not break up the flow of the dance. He does not confuse his fellow dancers and cause them to falter. And he ends up in the exact spot he is supposed to be at the time he is supposed to be there, in position to move smoothly into the next figure. As you may have noticed, there are not too many dancers who can keep that many balls in the air at once.

Forgive my triteness, but a good dancer



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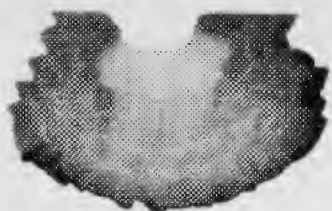
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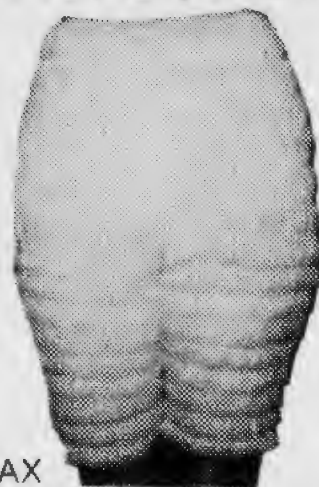
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does not anticipate. Even if he is 99% certain that the next call is going to be "left alle-mande" he doesn't jump the gun and end up with egg on his face when the caller trips up the vast majority by calling "swing". The good dancer believes only his own ears when it comes to dancing. On the other hand, he does react promptly and not two or three beats late. All of this adds to the smoothness of his dancing and allows him to be where he is supposed to be, doing what he is supposed to do, when he is supposed to be doing it.

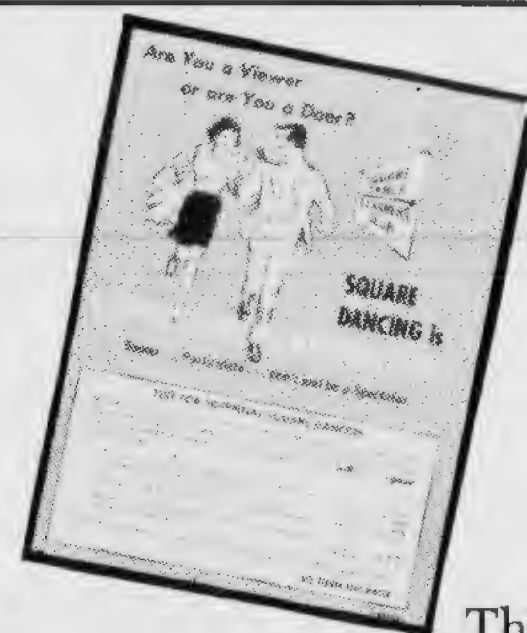
But technical proficiency and dancing skills are not the be-all and end-all in square dancing. If this were the case, our scientists could undoubtedly construct a robot square that would put us humans to shame in the proficiency department—a square of humanoids that could perform flawlessly, through programmed tapes, every one of the hundreds of possible square dance movements, including some yet to be discovered. They could even simulate laughter and applause at the proper time. The thought is frightening, isn't it?

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This four-page New Dancer Flyer is designed to answer the most asked questions: Am I too old to square dance?, How does one learn?, How much does it cost to square dance? and How much time is involved in square dancing? An ideal give-away, this well designed publicity piece has a box on the last page for the club, association or caller to add a name and phone number for the prospective dancer to contact.

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As important to my mind as technical skills is the matter of attitudes. A good dancer stays constantly aware that the people with whom he is dancing (*with* whom, as opposed to *against* whom) are people, with all the human frailties, sensitive to mood and innuendo, and that they are at the dance for the same reason he is—to enjoy themselves in a cheerful and friendly atmosphere. He does not, therefore, get uptight over others' mistakes—in fact, realizing that square dancing is for relaxation as much as anything else, he doesn't get uptight over anything. He avoids the negative approach, secure in the knowledge that in square dancing, if you think everything is all right—it is all right.

Enjoyment is the name of the game to a good dancer. He enjoys himself during the dance and during the breaks. He enjoys the drive of the music, the teamwork of a well-executed figure, the accomplishment of meeting a challenge, or just the smooth flowing movement of even the simplest figures. Nor does his enjoyment necessarily need be advertised by grinning or other trappings. He enjoys being with other people and, as a result, they reciprocate.

A dancer cannot possibly be a good dancer unless he is interested in square dancing in all its aspects, not only in his immediate square dance environment but in the well-being of the movement as a whole. Being interested he evinces that interest by educating himself. He reads about square dancing; he talks square dancing; he thinks square dancing. I won't beat the drum about his support of his clubs or his services as an officer or committee member. But certainly these things are all within the pattern of the good dancers I know. He is interested in other ways. He supports programs to bring new dancers into the movement; if called upon he will assist in training new dancers to the extent that he is able. He dances gladly with new dancers and consciously moves to give them confidence, to make them feel at ease, to help *them* become possibly, in a few years, "good dancers."

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BILL BARNETT

His scores of friends will be saddened to learn of the passing of Bill Barnett of Cedar

Hill, Texas, February 1. An inspiration to many, Bill was awarded the President's Award by the North Texas Square Dancers Association for his outstanding support and contribution to the activity. The September issue of SQUARE DANCING also saluted Bill and his taw Nell in the Spotlight a Dancer feature.

A memorial fund has been established at First Bank and Trust Company, Cedar Hill, Texas, for his family. Our sympathy is extended to the family and many friends.

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